

# MUSICAL AMERICA

Vol. XXV. No. 20 NEW YORK

EDITED BY

*John C. Foy*

MARCH 17, 1917

\$3.00 per Year  
Ten Cents per Copy

## NEW DE KOVEN OPERA IS FINELY PRODUCED AT METROPOLITAN

"The Canterbury Pilgrims" the Fifth American Work to Receive Production at Our Leading Opera House—A Tuneful But Unoriginal Score Wedded to a Libretto Praiseworthy From a Literary But Ineffective from an Operatic Standpoint—Musical Comedy Methods Applied to a Composition of Grand Opera Pretensions—Excellent Individual Performances Marred by Indistinct English Diction

AT the Metropolitan Opera House there was accomplished on Thursday evening of last week the first performance anywhere of a new American opera, "The Canterbury Pilgrims," the fifth native work to be produced there. It is in four acts, the libretto, by Percy Mackaye, being that poet's condensation for lyrical purposes of his play of the same title, the music being the handiwork of Reginald De Koven. Biographical statistics of neither dramatist nor composer are at this late day essential. Music-lovers enjoyed their most recent acquaintanceship with Mr. Mackaye last year, when he shone with a more or less positive effulgence as author of the mammoth community spectacle, "Caliban," while Mr. De Koven's name found its way into the musical dictionaries a number of years past by virtue of his momentarily successful operetta, "Robin Hood." Announcement of the present collaboration was made some time ago, and the fact that the composer harbored operatic ambitions of the more exalted sort gave rise, even before he had concerned himself with Mackaye's Chaucerian comedy, to rumors that he contemplated the lyrical glorification of "Trilby." The Du Maurier project would seem to have been abandoned in the face of the less exigent and apparently more fruitful enticements of the "Canterbury Pilgrims"—a theme which, in its inescapable affinities with the Robin Hood legend, might well be expected to engage the sympathies of Mr. De Koven. Having obtained his abbreviated text of the play the composer betook himself to Switzerland in 1914, settled in Vevey, on the Lake of Geneva, and fashioned his score in a trifle more than a year.

The work was mounted sumptuously and beautifully garbed at the Metropolitan last week. It was carefully prepared, skilfully conducted and sung earnestly and with the best intentions. Richard Ordynski staged it, Mr. Bodanzky exercised the sovereignty of the bâton, and the singers concerned were German, Italian and American—specifically, Mmes. Ober, Mason, Sundelius and Messrs. Sembach, Althouse, Reiss, Leonhardt, Bloch, Ruysdael, Malatesta, Tegani, Rossi, Audisio, Schlegel—a cosmopolitan aggregation in every sense, even if not, for that reason, to the greatest ultimate advantage of the opera.

"The Canterbury Pilgrims" was coolly received. On this point there can be



—Photo by Sarony



—Photo by Arnold Genthe

REGINALD DE KOVEN AND PERCY MACKAYE

Composer and Librettist, Both Americans, of the New Opera, "The Canterbury Pilgrims," Which Was Elaborately Produced on Thursday Night of Last Week at the Metropolitan Opera House

no divided opinions. The writer can, indeed, recall no Metropolitan premiere in the last decade that has elicited from a large audience so meager a show of enthusiasm, such forcible indifference. Stolid, passive, apathetic, the gathering sat through the first act without a sound or even some intangible manifestation of pleasure. The curtain fall brought a few perfunctory sounds of applause aided and abetted by a hard-working tripartite claque. Neither composer nor librettist ventured before the curtain. Nor did they after the second act, though here the handclapping was more protracted and though a sextet towards the close had evoked some real warmth. At the end of the third, the singers brought both Messrs. De Koven and Mackaye forward two or three times, and at the sight of them the heartiest sounds of the evening broke out, though even these were short-lived. A pleased patter greeted the handsome setting of the last act and there was a show of joyful agitation at the close, when the authors received wreaths. The comic features of the piece brought no response and the audience laughed only when once Mme. Ober ejaculated a violent "Shut up!" A heart-warming occasion the premiere was not. And, truth to tell, the new work furnishes much reason for such a frigid state of affairs.

In the face of the lamentable fortunes of the four American operas brought to light at the Metropolitan during Mr.

Gatti's incumbency, the management must assuredly be absolved, by the fact of this latest production, from possible charges of unsympathetic discrimination against native handicraft. Beholding this latest venture one is deeply impressed with its excessive kindness in this regard. For to register a large and implicit confidence in the future prosperity and extensive appeal of "The Canterbury Pilgrims" would be merely to darken counsel. The work possesses some elements of conceivable appeal; also much of a character calculated to amaze operagoers in its divergence from the standards of what popular intuition qualifies as grand opera. That the public imagination may balk at construing the "Canterbury Pilgrims" operatically—in the wonted sense of the term—constitutes one of the most troublesome obstacles in its path. But of this presently.

### Mackaye's Play

Percy Mackaye's play is not exactly unfamiliar business. Written more than ten years ago, it has been acted many times by the Coburn Players on college campuses and elsewhere. And those who did not see it found it available in a published version. Into a sufficiently faithful counterpart of that deathless motley company which foregrounded one bright April morning in the courtyard of the Tabard Inn at Southwark, Mr. Mackaye has projected the figure of the bard who conferred im-

mortality on these variegated types and who, in that process, did for the English tongue substantially what Dante had wrought for the Italian a bare century earlier. First Laureate Geoffrey Chaucer becomes the central figure in the happenings which transpire on the pilgrimage between Southwark and Canterbury—happenings in which the hoydenish wife of Bath, *Alisoun*, and the modest *Prioress* are the chief figurants. They are not extraordinarily humorous in enactment, these incidents, nor remarkably diverting. The wager of Chaucer and *Alisoun* in regard to the mutability of the *Prioress's* affections, the confusion over the ring with the Latin motto to the effect that "love conquers all," the disguises and, in the end, the machine divinities in the shape of a beneficent king and an opportunely unearthed ancient law are not the sort of stuff to stir contemporary audiences or to engage through four lengthy and loosely constructed acts their interest or attention, regardless of the picturesque setting and such vaguely felt literary associations as they may possess.

Poetically the piece has a good deal of that dessicated, inelastic and academic quality characteristic of Mr. Mackaye's verse, lightened here and there by some engaging conceits. Yet curiously enough, much that reads commendably exhibits all the glaring banality of the veriest doggerel to be found

[Continued on page 2]



## NEW DE KOVEN OPERA IS FINELY PRODUCED AT METROPOLITAN

[Continued from page 1]

in time-honored operetta lyrics, when sung to Mr. De Koven's music, with its profuse employment of jingling word repetitions.

But the purely poetic elements of a text do not, after all, constitute the foremost essential of its operatic adaptability. That finds its basis in the emotional nature of its subject matter and in the degree in which this and the situations which exploit it are germane to musical purpose and susceptible to musical enhancement; likewise, to what extent the business of the play is self-interpreting—that is to say, not dependent for its effectiveness and facile grasp on more or less detailed and specific textual explanations but obvious to the eye or patent to the imagination. "The Canterbury Pilgrims" contains things sufficiently valid from the first point of view. It proffers some useful opportunities for musical characterization, for *scherzando* ebullitions alternating with romantic moods, and above all, for real charm and winsomeness of atmosphere. On the other hand, the intrigue is neither engrossing in itself nor by any means easily followed through its various ramifications and developments. There are disguises, stolen rings, conspiracies, much running hither and yon and an amount of pother and excitement that succeed in confusing and finally wearying the spectator not intimately familiar with his libretto and helpless in the face of such triumphantly indistinct enunciation of the King's English as prevailed last week, relieved only by a few understandable words projected in several brands of the vernacular. And in shaping his play to operatic ends Mr. Mackaye left in a good deal of the sort of thing one does not sing with impunity. The effect of such utterances, vocalized, as "Shut up!" "Kiss my foot," "Bring me a looking glass," "Hallo there, Chaucer!" "Benedicite!—The same to you!" is sufficient to make some of the more musically sensitive opera-lovers call upon the mountains to hide them. And then there are occasional clusters of sibilant and thorny consonants which do not sing themselves graciously (we do not refer to the sort of thing that Wagner sometimes adopted purposely in the interest of dramatic intensification) and which the experienced librettist assiduously avoids.

### A Question of Genre

It seems to us, as we intimated above, as though "The Canterbury Pilgrims" would stand or fall chiefly by the opera-

going public's interpretation of its genre; that is to say whether it is prepared to accept the work as a veritable grand opera—using the term not in its restricted technical or historical sense, but in the grandiloquent connotation supplied it by that valued individual, the man on the street. To that classification, the foremost essential is a certain recognizable dignity, brilliance or purity of style, the sort of thing involved in the broad differentiation between "classical" and "popular" music. To such a person the term grand opera serves to embrace and connect all the transactions of the opera house, be they as antipodal as "Don Pasquale" and "Boris," as "Tosca" and the "Bartered Bride," as "L'Elisir d'Amore" and "Tristan," as the "Secret of Suzanne" and "Parsifal"! To him most of the first and third acts of Victor Herbert's "Natoma" were eligible to the shelter of the Metropolitan's roof, while the operatic claims of the second were

invalidated by the clinging flavor of the operetta stage.

This is the fundamental consideration with which "The Canterbury Pilgrims" will have to reckon. Whether for good or ill, whether by express purpose or the unavoidable trend of his musical thought, Mr. de Koven has written here with grand opera pretensions in the most fullblown and expansive style and idiom of comic opera. The score forms a compendium of the immemorial plati-

of musical comedy that prevailed before the wholesale import of Viennese sophistications. There is a protracted love duet in sentimental style, with no end of talk about some particular star, and rapturous iterations by the soprano of the last two or three words of every sentence of the tenor. There is a sextet of the sort devised in the higher flights of light opera inspiration and other matters of the same kind. Curiously enough, none of the flowing arioso in



Photo by White

Leading Figures in Production of "The Canterbury Pilgrims." Bottom Row, Left to Right: Richard Ordynski, Specially Engaged as Stage Director; Percy Mackaye, Librettist; Giulio Gatti-Casazza; Reginald De Koven, Composer; Artur Bodanzky, Conductor; Giulio Setti, Chorusmaster. Above, Edward Siedle, Technical Director, and Francesco Romei of Mr. Gatti-Casazza's Staff

### STORY OF "THE CANTERBURY PILGRIMS"

CHAUCER, the first poet laureate of England, sets forth incognito with a band of pilgrims journeying from London to Canterbury. One of his traveling companions, the buxom and boisterous Wife of Bath, Allsoun, who has had five husbands but is in search of a sixth, promptly falls in love with him. He, however, becomes enamored of a young and beautiful gentlewoman, a prioress who has not yet taken vows. Allsoun, determined to win the poet at all costs, devises a plan to accomplish her object. She wagers with Chaucer that she can get from the prioress a brooch bearing the inscription "Amor vincit omnia" which the latter wears on her wrist. Should she win, Chaucer must wed her. By means of much plotting and a disguise she does succeed in securing the brooch. Arrived in Canterbury the poet appeals to King Richard II, who decrees that the Wife of Bath may take as her sixth husband only a miller. Such a one is found in the company of pilgrims and Allsoun accepts him, while Chaucer pledges his love to the prioress.



Photo by White

Albert Reiss as "King Richard II"

tudes and banalities of operetta. There will be put forth, in all likelihood, the argument that the libretto, being a comic work, has need of light, musically effervescent treatment. To which an irrefutable answer can be compressed into the retort—"Figaro," "Barber of Seville," "Don Pasquale," "Meistersinger," "Falstaff." On the other hand, the idiom of Mr. De Koven's musical investment of the play would have been open to no question on the score of artistic propriety had he elected to cast the whole in the form of his own "Robin Hood" or "Rob Roy."

Mr. de Koven did not, however, even in his effort to build on the more far-flung and sustained lines contrive to eliminate from his handling of certain set forms and concerted pieces the operetta suggestiveness. The opera opens with a chorus commending the effects of "brown ale under the gable" that inevitably recalls the time honored (and musically superior) praise of "brown October ale" in "Robin Hood"—which opera, by the way, furnished its composer with more than one hint for his later one. There are other ensembles in the course of the four acts which, in the manner of their employment of a solo voice, with successive repetitions of words or phrases by other voices, demonstrate their kinship with numbers in the two works mentioned above as well as the sort of thing popular not so many years past with the ardent vocalists of the college glee clubs; and also finales and other choruses with ascents to high notes characteristic of an era

which the dialogue is transacted ever crystallizes into a symmetrical solo or aria, if we except Richard II's song which features that excellent monarch's philosophic meditations upon a looking glass. Something would have been gained if it occasionally did. In the careless melodiousness of the score and the harmonies associated therewith, the light opera style finds its most absolute confirmation. The chief attribute of this tunefulness is the quantity thereof. The matter of the originality and quality of the tunes is, naturally, a horse of quite another color, and it would be idle to dodge the confession that most of them are consumingly trivial, commonplace and puerile. Mr. De Koven besides lapsing gracefully into reminiscences of himself and unnumbered others demonstrates ever and anon that Victor Herbert in his least exalted estate and Puccini maintain a powerful hold on his affections. The opera contains a considerable number of remarkably skilful imitations of the former—the melody in A flat, for instance, heard when Chaucer says, "And though I love her she may never know" and often thereafter; and the tripping little tune in G, used first in the second act as accompaniment to the same speaker's "Alas, my lady's name!" Elsewhere there is an echo of Mr. De Koven's very own "Oh! Promise Me" (at "The swords, the sweated horse"). The waltz tune "Eglantine! Oh! to be there with thee over the sea," is an incredibly

[Continued on page 4]



SCENE FROM ACT IV OF "THE CANTERBURY PILGRIMS" AT THE METROPOLITAN

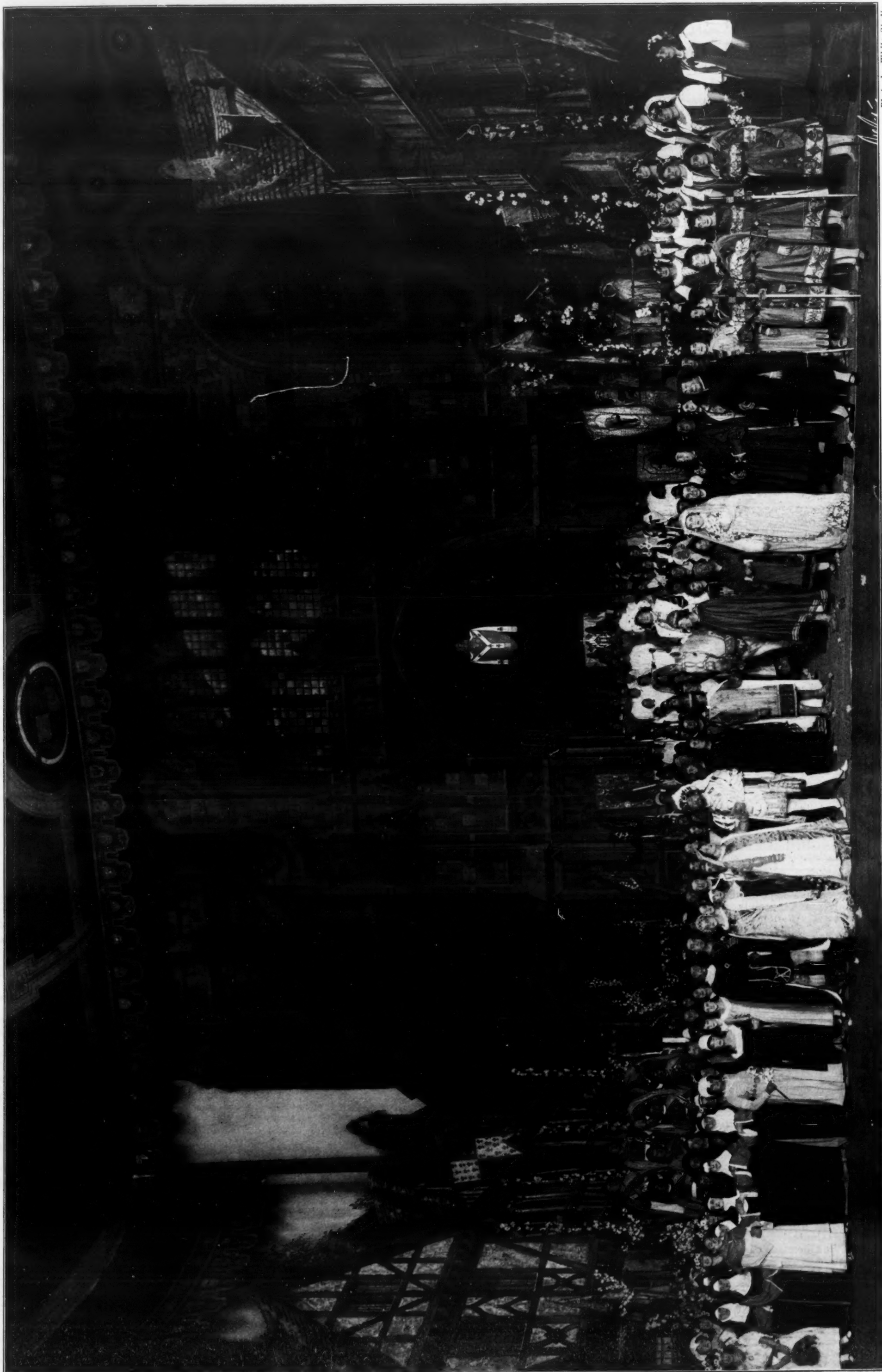


Photo by White Studio

In "Musical America" last week a flash-light of the rehearsal of Act IV of "The Canterbury Pilgrims" was shown. The above reproduction shows the ensemble as it appeared in the opening performance, with the identical setting.



## NEW DE KOVEN OPERA IS FINELY PRODUCED AT METROPOLITAN

[Continued from page 2]

vulgarized edition of one of the waltzes in Oscar Strauss's "Chocolate Soldier." Some Wagner may even be detected in the opera even though Mr. De Koven did once proclaim that Wagner's day was done—a six-eight version of the Walhalla theme and a bit of the fire



—Photo by White

Paul Althouse as "The Squire" and Marie Sundelius as "Johanna"

music, while *Richard II* rides into Canterbury to the stirring strains of a variant of the "Kaisermarsch."

### Aloof from Modernism

Mr. De Koven has kept himself aloof from the harmonic contaminations of modernism better than most contemporary writers of popular music. Indeed, there is nothing to say of his harmony save, perchance, to make casual mention of his devotion to that type of chromatic harmony and the peculiar cadence denominated "barber shop" in the *argot* of those who purvey to the musical appetites of the proletariat. Full cadences are, naturally, as numerous and as characteristic of the genre of this music as might, in the nature of things, be expected. Excepting for a few of the most elementary devices sustained for the briefest period consistent with technical semi-respectability, there is an almost dogmatic avoidance of any approach to counterpoint. The instrumentation is as thin, spare and anæmic as though conceived in terms of a little theater orchestra.

Having concluded that the guiding theme of the Wagnerian order was ill adapted to his aims and individuality, Mr. De Koven compromised upon the sort of recurrent melody utilized by Massenet to portray the *Chevalier des Grieux* in "Manon." There are many such melodies in "The Canterbury Pilgrims"—their quality has been alluded to—used to indicate quite a variety of circumstances. They show no graphic elements nor are they ever subjected to treatment other than iterations in different keys—and Mr. De Koven does not manage his modulations with the subtlety of a harmony pupil of two years' standing. The effect is to make page upon page tiresome and repetitive.

One of the conspicuous potential virtues of the libretto was, as we noted before, the opportunities extended for characterization and the infusion of

atmospheric charm, a fragrance of the English country-side or a touch of archaism consonant with the period. Of neither does the score afford a tangible trace. Yet in the accomplishment of the former would have been found one of the most persuasive reasons for a musical setting of the work. One can imagine readily with what complete felicity Edward German would have encompassed just such a task. It is curious that Mr. De Koven did not even provide his frequently chanting nuns with a few Gregorian strains to differentiate their songs from those of the roistering crew; or that he should have remained impervious to the sunny delights of English folk-melody that could so advantageously have been incorporated into the score with splendidly vitalizing effect. The charge of anachronism would have been artistically indefensible, moreover, even if the composer had made thematic use of such a thing as the fine "Song of Victory of Agincourt," dating from 1415. But had Mr. De Koven made researches in the music prior to Chaucer's day, he would have found available, among other matters, a beautiful pentatonic "Angelus ad Virginem." It is sufficiently surprising that Mr. De Koven, with his experience in writing for the theater, should have here displayed so much maladroitness in the phrasing and declamation of the vocal parts. The score, in effect, abounds in instances of misplaced stresses in the musical accentuation of words; also in faulty division of sentences, in such manner that a clause, properly a part of the ensuing, is melodically linked with another to which it has no relation, merely in order that the composer need not imperil the integrity of his melodic phrase with a rest, or a different note value. The result is much as though several consecutive sentences were written or uttered without the necessary marks of punctuation. A typical instance of this sort of thing is the phrasing of the words in the second act, "was ever such a ride as ours from London? Hillsides newly-greened," in which the succession of eighth notes without an intervening break at the interrogation point quite nullifies its effect.

### The Lavish Production

The production afforded the opera is, as we have noted, magnificently lavish in its pictorial aspects and in not a few ways satisfactory in point of interpretation. Homer Emens's scenery is one of the outstanding factors in the opera. The courtyard of the Tabard Inn, the great hall of the One-Nine-Pin-Inn and, above all, the square before Canterbury Cathedral, with the noble façade of that massive pile, were striking and picturesque—the last extraordinarily so, and one of the indisputable scenic triumphs of recent years at this house. The chorus sang with spirit and acted with animation, and the orchestra had no trouble with its simple music, which Mr. Bodanzky conducted not only with his traditional deference to the singers but with painstaking care and an apparent resolve to make some-



—Photo by White

Margarete Ober as "The Wife of Bath"

thing out of a paltry and scrawny score.

With Mr. Bodanzky's dynamic solicitude in mind and the meagerness of Mr. De Koven's orchestration, it becomes necessary to partition a liberal sum of blame among individual singers for the nebulous character of most of the evening's diction. If any of the erstwhile violent standard-bearers of the opera in English cause who have retained enough of their passionate partisanship to feel



Edith Mason as "The Prioress" and Johannes Sembach as "Chaucer"

the matter very keenly were on hand, they must have endured a varied assortment of pangs. The cruel fact of the matter exacts the confession that the enunciation was as poor if not poorer than in the case of the previous American essays. That the foreigners in the cast should have had linguistic troubles of one sort or another could not be difficult to comprehend. Neither Mr. Sembach nor Mme. Ober speaks English with anything approximating conversational fluency; nevertheless, the tenor's enunciation was appreciably clean. But, except for some occasional words of Messrs. Althouse and Ruysdael, the Americans concerned made no valorous showing. Miss Mason's speech was for the most part indecipherable, except when she said, "Parlez toujours, monsieur," in a successful effort to make Chaucer spin further his already over-lengthy amorous declarations in the third act. Strange that, in the curious irony of facts, the original Chaucer's original Prioress, who "spoke French of Stratford-atte-Bowe, for French of Parys was to her unknowe," should have suffered in her operatic *alter ego* from so embarrassing an inversion of her linguistic capacities. Nor did Mme. Sundelius, the Johanna, say her say clearly, though she sang it quite delightfully—even as did Miss Mason, whose vocalism and charm were for the greater part surpassing. Mr. Reiss, on the other hand, could, as usual, be thoroughly understood. He lent his inextinguishable individuality to the foppish *Richard*, and though his accent was more suggestive of some Germanic than of the Norman-French speech of the aristocracy of Chaucer's day, he did succeed without excess of effort in informing the audience what he thought about a small-sized mirror. Of those who sang the lesser parts it may be said that, but for Mr. Leonhardt, the majority might have sung as profitably in Patagonian or Maori.

Mr. Sembach, made up, it was claimed, after one of the authentic portraits of the first poet laureate, enacted Chaucer and provided a competent and, on the whole, a sympathetic and effective portrayal. The tenor sang much of the music excellently, and if he spoke

English with a Charlottenburg accent his discourse was at least for the most part articulate. Mr. Ruysdael's *Miller* benefited by that artist's thorough knowledge of comic opera requirements, and Mr. Althouse sang the music of the young squire well enough to make one wish the rôle had been longer. Mr. Leonhardt did the *Crusading Knight* and later the *Man at Law* excellently and Max Bloch's *Friar*, a sort of pale reflex of *Friar Tuck*, was a well sketched little portrait. Messrs. Schlegel, Malatesta, Rossi, Audisio,

[Continued on page 5]

### APPLIED HARMONY by CAROLYN A. ALCHIN

A system that develops originality and power by understanding the Nature of Music. Tone-thinking and feeling unavoidable from the beginning. Endorsed by leading musicians of the world. Summer Normal Classes at University of Southern California, Los Angeles.

For particulars, write to the University or to Miss Alchin, 1227 So. Hoover St., Los Angeles.

### WANTED

#### Teacher of Singing for Large Conservatory

Prefer middle-aged man with present reputation as singer and one who as a teacher can show actual results. The opening offers unlimited opportunity for the man who is able through his own knowledge, personality and initiative to occupy a position of leadership. The engagement is a permanent one and will carry a salary commensurate with applicant's ability and reputation. Address giving complete information, and if possible, a photograph. Box M, care of MUSICAL AMERICA.

### CONCERT ANNOUNCEMENT

Aeolian Hall—Mar. 26th  
New York at 8.15 o'clock  
Song Recital by  
**Florence SELIGMAN**  
SOPRANO  
Richard Hageman at the Piano  
Mgt. Haensel & Jones

### Ogunquit Summer School of Music 3 Hours from Boston

24 year June 30 to August 11, full course of lessons, lectures, use of piano and board at school cottage and campus \$120.00. Send for Circulars. Voice (Lampert-Semrich Method) choral training. Fredrick W. Wodell, 12 Huntington Ave., Boston, Mass.

Piano (Breithaupt Technic) Florence Leonard, Louisa Hopkins, 1520 Chestnut St., Phila., Pa.



## TRIO OF RUSSIAN DANCERS MAKES NEW YORK DÉBUT

Andreas Pavley, Serge Oukrainsky and Mlle. Ludmila Appear with Signal Success at Young People's Symphony Concert

Screened from the view of the audience, behind palms that decorated the Carnegie Hall stage, Walter Damrosch led his Symphony Society through two "Carmen" numbers, Beethoven's Polonaise for strings and Enesco's Roumanian Rhapsody No. 1, in the last of his season's Symphony Concerts for Young People, on Saturday afternoon, March 10.

Mr. Damrosch turned the bâton over to Victor Kolar for the second half of the program, in which Andreas Pavley, Serge Oukrainsky and Mlle. Ludmila, Russian dancers, participated. Hundreds of tots clapped their hands in glee and grown-ups gasped with astonishment as Oukrainsky, barefoot, lithe and picturesque, mimed Grieg's "Danse Algerienne" and Moussorgsky's "Persian Dance." Pavley captivated with his interpretations of Rubinstein's "Danse Satanique" and "Dance of the Gypsy" by Saint-Saëns. Mlle. Ludmila, dainty and charming, took the house by storm with her novel dance to a Kreisler number. She impersonated the butterfly emerging from the caterpillar stage and did it so convincingly that she had to repeat it. Grieg's "Dutch Dance," by M. Pavley and Mlle. Ludmila, also had to be repeated.

It was the first appearance of the trio of Russian dancers in New York and they created a sensation. Their dancing compares favorably in technique, artistry and brilliance with any that has thus far been made familiar to New Yorkers. A "sold-out" house greeted them most enthusiastically.

Mr. Damrosch commented on some of the music to be heard and he also spoke of four short preparatory concerts for children to be given in Aeolian Hall next season on Saturday mornings in connection with the young people's regular Carnegie Hall series.

H. B.

Vida Milholland to Tour with Band from the Trenches

The young American singer, Vida Milholland, has been selected by Edward A. Braden as soprano soloist with the Band from the Trenches from France, and will accompany this organization on tour. Miss Milholland is a dramatic soprano, who has sung with success not only in America, but in London as well. Although in retirement, Miss Milholland was induced to accept the contract on account of the charitable and patriotic appeal made by this unique concert band.



Above: Andreas Pavley in "Danse Satanique." Below: Serge Oukrainsky in Scène Dansante 15th Century

Miss Milholland comes from a distinguished New York family. She is a

sister of the late lamented Inez Milholland Boissevain, the well-known suffrage leader.

Photos by Moffet

## NEW DE KOVEN OPERA IS FINELY PRODUCED AT METROPOLITAN

[Continued from page 4]

Tegani and Bayer filled subsidiary parts competently.

It was a foregone conclusion that the buxom hoyden *Alisoun* would fall to Mme. Ober, to whom shrews, termagants and violently disposed ladies in general are assigned as by immutable principle. Without conveying her words intelligibly to the audience, she gave a performance vivid and animated enough to supply missing links of verbal information. That it was much less old English for being extremely German in conception and performance, we should hesitate to profess with finality. At all events, she was vigorous and robust—even if not convincing in moments like the mock duel—and of such qualities was the *Wife of Bath*. The music does not lie in a position to display the best traits of the singer's voice, however.

The live stock—horses, donkey and "Jacquette, the little hound" (an adorable if, perchance, anachronistic Pekinese)—behaved nobly.

HERBERT F. PEYSER.

Opinions of "The Canterbury Pilgrims" expressed by New York daily newspaper critics:

The composer is never at a loss for a tune, such as it is.—*The Times*.

The choruses have proved a stumbling block to the composer. They are the cheapest part of his score. In some instances they are banal to the verge of musical vulgarity.—*The Sun*.

The settings by Homer Emens are wonderful and the costumes tasteful. The scene with the grandiose Canterbury Cathedral in the background belongs among the finest pictures that can be seen on any stage.—*Staats-Zeitung*.

In the field of comic opera—and this "The Canterbury Pilgrims" is—Mr. De Koven is at home, and it is gratifying that in turning to his new subject his spirit has not been darkened by the shadow of the Metropolitan Opera House.—*The Tribune*.

Whether the opera is worthy of all the effort remains to be seen, but it has some of the elements of a popular success. The principal singers may not be very enthusiastic about the opera, and some of them are not, but all of the employees of the Metropolitan, not professional musicians, from stage hands to box office men, seem to like it.—*The Herald*.

It may be early yet to judge of the future of this newest American-made opera, but it reveals qualities which carry a popular appeal.—*The World*.

De Koven's music is not only commonplace and trivial, but often exceedingly banal and quite out of keeping with the character of the accompanying words.—*The American*.

The song hit of the new piece, I have no hesitation in maintaining, is bound to be the Eglantine waltz. It is easy to prophesy that its lilting measures within a month will be played in every restaurant of our town where music's to hear.—*The Globe*.

The main body of the composition, after all, is comic opera, or musical comedy—call it what you will—interesting, amusing, sometimes even imposing, but falling of what would seem to have been Mr. De Koven's larger purpose.—*Evening World*.

Mr. De Koven has written some very weak music, much of it childishly obvious, and none of it showing real inspiration.—*Evening Mail*.

So weak is the musical score of "The Canterbury Pilgrims" from the inspirational viewpoint that it is really not worth while to dwell on details.—*Evening Post*.

For the rest there is a little too much repetition. The obvious themes by which the characters are tagged never leave off returning.—*Evening Sun*.

## SIX OPERAS REPEATED IN WEEK AT METROPOLITAN

Apart from the world première of "The Canterbury Pilgrims" on Thursday evening the opera business of last week at the Metropolitan was by no means agitating. A repetition of "Thais" on Wednesday evening drew a large house, which found much to please it in the work of Mme. Farrar and Messrs. Amato and Botta. A special matinée of "Carmen" on Friday crowded the auditorium to its limit, though Mr. Caruso was not in the cast. The *Don José* of the occasion was Mr. Martinelli, who was in good form and gave abundant satisfaction. Mr. Whitehill undertook the duties of the *Toreador* for the first time this year. The rôle is somewhat less adapted to him than the Wagnerian parts in which he shines to such superb advantage. However, his dramatic distinction and intelligence combine to make his impersonation eminently picturesque and convincing and he sang the music far better than when he appeared in Bizet's opera last year. His recent cold no longer troubled him.

Anna Case was for a second time *Micaela* and sang beautifully. Her third act air gained her much applause. Mme. Farrar was not in her best voice.

In the evening a vast throng heard "L'Elisir d'Amore," with Caruso in the plenitude of his vocal glory. Mme. Barrientos made a sprightly and brilliant *Adina* and Mr. de Luca replaced Mr. Scotti as *Belcore*. He sang in his best style and met all the humorous demands of the part.

"Francesca da Rimini" reached its fourth hearing on Saturday afternoon without any unusual features calling for notice. Mme. Alda and Messrs. Martinelli, Amato and Bada carried off the

laurels, as they have on past occasions. A repetition of "Lucia" before a huge Saturday night gathering found Mme. Barrientos in thoroughly fine form. She gave the Mad Scene most exquisitely. Mr. de Luca captured the baritone honors and Mr. Carpi, for the first time, filled the part of *Edgardo*. He seemed, especially during the first act, to be suffering from a cold and his voice, for the rest, showed to a more marked extent than heretofore the unsteadiness which is one of its weaknesses.

Last Monday evening brought another performance of "Samson and Delilah" with Mme. Matzenauer and Mr. Caruso. The fact that the house was large and the representation good is all that need be recorded at this date.

## BRUNO HUHN OFFERS HIS COMPOSITIONS IN CONCERT

Mrs. Gould, Marie Morrissey, Mr. Wells and Francis Rogers His Interpreters—Give "Persian Garden"

Bruno Huhn gave a concert at the Hotel Gotham, New York, on Wednesday afternoon, March 7, with the assistance of Edith Chapman Gould, soprano; Marie Morrissey, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone. It was the first concert Mr. Huhn has given in several years and his audience welcomed him and his interpreters.

The program was partly devoted to his own music, Mrs. Gould and Mr. Rogers opening in his duet, "The Hunt," a fine Sir Walter Scott setting. Mrs. Morrissey was heard to advantage in his "Love's Triumph," a cycle of poems by Charles Hanson Towne, who was in the audience. The Shelley "I Arise from Dreams of Thee," one of Mr. Huhn's best songs, was sung admirably by Mr. Wells, as also "Israfil" and two of Mr. Wells's own little songs, "The Owl" and "Why?" with which he won much applause.

Mrs. Gould displayed her art in Mr. Huhn's "Summer Changes" and "In Summer," "Song of Promise," one of his truest inspirations, and the brilliant "The Dancing Girl." In the last Mr. Huhn proves that he can call up the manner of Delibes when he wants to; it is one of the best waltz songs of modern times. Two Gretchaninoff songs, "Ecstasy of Night" and the "On the Steppe," were Mr. Rogers's offerings, in which his polished art shone resplendent and he followed them with Mr. Huhn's *Moir* O'Neill settings, "Broken Song" and "Back to Ireland," both sung finely. What a song "Back to Ireland" would be for John McCormack!

The four singers united with Mr. Huhn in a performance of Liza Lehmann's "In a Persian Garden" as the second half of the program. Mr. Huhn was at the piano throughout the program, providing all the accompaniments in an effective manner and sharing the applause for his songs with his interpreters.

A. W. K.

Sam Franko's Orchestra Aided by Emily Gresser in Old Music

With two hours of Mozart, Sam Franko regaled his audience at Aeolian Hall, New York, on Sunday afternoon, March 11, in the third and last of his "Orchestral Concerts of Old Music." Emily Gresser, violinist, was the assisting artist. Helen Stanley, the soprano, was to have sung a Mozart aria, but was prevented from appearing by a severe cold.

Albert Reiss and David Bispham were on hand to hear a delightful performance of the overture to "The Impresario," the little opera in which both appeared. The March in C Major, the Concerto No. 5 for violin and orchestra, six novel, seldom heard German dances and the A Major Symphony completed a charming, representative program. Realistic bells in the last of the German dances surprised the most steadfast Mozarteans and were genuinely amusing. Miss Gresser played the Concerto and short numbers by Bach, Monsigny and Mozart with a true knowledge of the style that they require. Carl Deis was at the piano.

H. B.

Eleanor Spencer Again with Mrs. Sawyer

Arrangements were completed this week by which Eleanor Spencer, the gifted American pianist, will appear in concert and recital during the season 1917-18 under the management of Antonia Sawyer, Inc. It will be remembered that Miss Spencer was introduced to American audiences a few years ago by Mrs. Sawyer upon her return from successful concertizing over a period of years abroad, both in recital and as soloist with orchestra.



# SAN FRANCISCO HEARS AN AMERICAN SYMPHONY

Hertz Players Perform Kelley's "New England" in Presence of Composer, Who Receives Ovation—California Artists Appear in Boston Opera Visit—Lemare, Appointed Municipal Organist at \$10,000 Salary, Refuses to Play to Gallery—Compositions of Herman Heller Presented

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, March 5, 1917.

AN American symphony had its first local hearing on the San Francisco Symphony Orchestra's tenth program, presented before capacity audiences in the Cort Theater on Friday afternoon and again yesterday:

Overture, "Leonore," No. 3, Beethoven. Violin Concerto in D Major, Op. 77, Brahms; with Louis Persinger as soloist. Symphony No. 2, the "New England," in B Flat Minor, Op. 33, Edgar Stillman Kelley.

Mr. Kelley was in the audience at each concert, and on each occasion the clamor of approval continued until he appeared on the stage and bowed acknowledgment. He had been away from San Francisco a long time. Twenty-five or thirty years ago he was music critic of the *Examiner*. Here he began composing and one of his first works to attract attention was the song, "Lady Picking Mulberries." He derived his inspiration for this in the old San Francisco Chinatown, though there were no mulberries there and comparatively few ladies; and he was a sort of American pioneer in dealing with Chinese themes.

Conductor Alfred Hertz gave an effective interpretation of the "New England" Symphony, which had never before been heard here. Less familiar to San Francisco than the squeaks and bangs of Chinatown harmony were the sombre New England reminiscences, the melancholy thoughts of duty and the absorbing, doleful love of life, or love of doleful life, all of which have been well written into Mr. Kelley's symphony. The second movement, with its symphonized bird songs, was the one which chiefly caught the California fancy. Out here we have practically no bird choruses as they are known in New England, though our meadow lark has a glorious voice, with exultation and joyousness surpassing any tones of the Eastern birds as I recall them and, though the mocking bird, which seldom comes north of the Fresno latitude, lends enchantment to the nights. Mr. Kelley's Andante Pastorale must have delighted everybody who heard the symphony, but due appreciation of the darker moods requires sympathetic understanding of the hard old era so remote from the modern West. However, there has been nothing but praise, either printed or spoken, in discussing the work.

Mr. Persinger played the concerto in a masterful way. The one adverse criticism of the interesting program is that it occupied considerably more than the usual time.

## Kelley Sees Advance in Music

Mr. Kelley finds that San Francisco has made great advances in music since the time when he was a local critic. Orchestral performances, he declares, were not then on so high a plane as at present. "Take hold of the San Francisco Symphony Orchestra," the composer urges. "Give your support to Alfred Hertz. Back him with all your might." Referring to the musical association filibustering of last year, he says: "It is too bad that there should have been divided councils in the past. Now you have a golden chance of developing into a great musical community and I hope that you will grip it with an unyielding hold."

The Boston-National Grand Opera Company's week at the Cort Theater proved in every way successful, though some of the productions were not up to the standard set by the same organization last year. Hundreds were turned away on Thursday evening, when "Madama Butterfly" brought Tamaki Miura on the stage. An extra performance of "Faust" occupied Thursday afternoon. The California soprano, Mabel Riegleman, sang *Marquise* in beautiful voice and acted the rôle very prettily. Maggie Teyte assumed the part on Friday evening. On account of a cold Riccardo Martin did not sing at any time during the week. San Francisco took a special interest in Francesca Peralta, as Phyllis Partington of this city and New York

is known on the grand opera stage. Miss Partington sang *Siebel* in "Faust."

Herman Heller's compositions were the feature of last night's anniversary popular concert in the Palm Court of the Palace Hotel. More than a thousand persons listened. The compositions, played by an orchestra of forty pieces, with Mr. Heller as conductor, included the Prelude to Upton Sinclair's play, "Prince Hagen," two numbers, "Solitude" and "At Biskra" from Mr. Heller's suite, "The Desert," a "Chanson Sans Paroles," a fascinating "Melodie" for flute and cello and a "Legend" based upon Goethe's poem, "An die Entfernte." The young composer's work shows a fine gift of melody and a thorough knowledge of instrumentation. As a conductor he has long been popular.

## Hofmann's Ordeal

At his recital in the Columbia Theater yesterday afternoon, Josef Hofmann played a highly taxing program and several encore numbers without leaving the piano. All the pianists of this part of the country were in attendance and the mental strain of close and studious attention almost exhausted some of them, though for Hofmann the program was

no great test of endurance. The theater was packed.

Edwin H. Lemare has been appointed municipal organist, with salary at \$10,000 a year. He had made no campaign for the position and several weeks ago it was announced that he was not a candidate. The opening concert will probably be given on Sunday, March 25. In a public statement Lemare says that he will endeavor to win and hold the attention of the general musical public without playing to the gallery. "By adopting a more lifelike rendering, as opposed to the older impersonal conception, I have been able to make people see the beauty there is in the music of John Sebastian Bach. Not that I ever allowed the dignity of this great music to suffer; but, by registration and increased tempo, I have, I think, made the compositions more appealing to ordinary humanity. If I am to be the city organist of San Francisco, I must be able to do my work in a dignified and self-respecting fashion. That means that the conditions of performance must be as ideal as they were in Festival Hall at the Exposition. I would not think of undertaking this work unless I could make it genuinely artistic."

THOMAS NUNAN.

# "FIRST TIMES" BY ST. LOUIS PLAYERS

Zach Gives Two Novelties—Success for Ethelynde Smith and Wynne Pyle

ST. LOUIS, March 10.—After a rest of two weeks, the St. Louis Symphony Orchestra gave a most varied and delectable program yesterday afternoon with Mischa Elman, violinist, as soloist. Mr. Zach's men gave a fine presentation of the Symphony No. 2 by Haydn. Besides furnishing the accompaniments for the soloist, they also gave D'Indy's Variations Symphoniques, "Istar," for the first time. Its modernism was in striking contrast to the Symphony; it was well done and seemed to be fairly well enjoyed by the big audience. Mr. Elman was never in finer trim and played in a fashion not exhibited here before by this noted artist, offering the Brahms Concerto in D Major, Op. 77, and the Introduction and Rondo Capriccioso by Saint-Saëns. With piano accompaniment he added a transcription of a piano number by Scarlatti.

The Missouri Athletic Club inaugurated a new scheme this afternoon in combining a luncheon with an attractive concert, as it has abandoned the remainder of its scheduled evening concerts. The club was most fortunate in securing Ethelynde Smith, soprano, to open this

series. It was the first opportunity for the public to hear this charming singer. In a program of intense variety, Miss Smith showed a voice of fine caliber. It is a voice of wide range and fine intonation. Besides an aria from "Carmen," she gave a group of *lieder*, "Three Songs of the Desert" by Gertrude Ross and "The Open Road" dedicated to the singer by the same composer, two groups of songs in English which included compositions by A. Walter Kramer, Willeby, Foster, Lieber, Woodman and Harriet Ware and as a closing group a number of delightfully simple children's songs, of which "Rough and Tumble" by Loomis and "Shadow March" by Teresa del Riego were most appreciated. The sincerity of her interpretations was accountable for much of the enjoyment of the afternoon. Miss Smith appeared also at the Second Baptist Church in a short recital of children's songs on Thursday evening as a gift of W. J. Fischer to the congregation.

At the "Pop" last Sunday, Wynne Pyle, the talented pianist, received nothing short of an ovation after her performance of the Liszt Concerto in E Flat, which she played with much temperament and fine style. Mr. Zach's part of the program contained a "first time" number in Rimsky-Korsakoff's Overture to "The Night in May," which brought out much applause.

Ernest R. Kroeger, at his second Lenten Recital last Tuesday night, devoted his time to composers of the French and Russian schools and played a number of delightfully interesting numbers.

H. W. C.

## GABRILOWITSCH PLAYS A BEETHOVEN PROGRAM

An Emotionally Profound and Convincing Performance Applauded by Pianist's New York Audience

Offering a program containing only Beethoven—the Sonatas Op. 81, Op. 10, No. 3, and Op. 110 and the Thirty-two Variations—Ossip Gabrilowitsch attracted a remarkably large audience at his recital in Aeolian Hall last Saturday afternoon. It was an eloquent proof of the popularity of this pianist, for he has already been heard several times in New York this season and, besides, the weather on Saturday made a walk more alluring than a concert.

However, both Mr. Gabrilowitsch's program and performance held the interest of everyone throughout and stirred much enthusiasm. He is a truly gratifying type of Beethoven exponent, playing this music not in the dry, metronomic German style, of which his art showed some disquieting traces when he first returned to America some years ago, but with an elasticity, a plastic beauty, a freedom of movement and an inwardness of feeling that constitute the only legitimate Beethoven traditions, since the composer, according to the testimony of his contemporaries, played with that very liberty and expression himself.

Mr. Gabrilowitsch gave an emotionally complete and convincing performance of the "Adieux, Absence et Retour" Sonata, voicing the note of poignancy movingly in the second movement. But he did nothing more exquisite all afternoon than the sublime *largo* and the wistful minuet of the D Major Sonata—the first of these, which has the romantic quality of a Chopin Prelude, being conceived in a mood almost too deep for tears and most exquisitely and subtly set forth.

H. F. P.

## MEAD QUARTET RECITAL

String Ensemble Appears in Aeolian Hall, New York

The Olive Mead Quartet, composed of conscientious women musicians, gave its first recital of the season in New York on Friday evening, March 9. The ensemble, Olive Mead, first violin; Vera Fonaroff, second violin; Gladys North, viola, and Lillian Littlehales, cellist, gave the listeners genuine pleasure with the Mozart D Minor Quartet, Hugo Wolf's "Italian Serenade" and the Schumann A Minor Quartet.

The latter was done especially well. The players did not always bring out the full color of the works, but they were always in tune and accord and consequently are entitled to recognition on that score.

A. H.

# THREE SOLOISTS IN DAMROSCH CONCERT

Kreisler, Bauer and Casals Join in Performance of Beethoven's Triple Concerto

Fritz Kreisler, Pablo Casals and Harold Bauer made a formidable triumvirate of soloists at the "gala" Beethoven concerts given by the New York Symphony Orchestra in Carnegie Hall last Sunday and Tuesday afternoons. Needless to state there were huge audiences in both cases and even standing space was at a premium. The three artists appeared not individually but all at the same time, their musical vehicle being the Triple Concerto in C Major, Op. 56.

Whether Mr. Damrosch selected the concerto because he had the three artists or the three artists because he wanted to give the concerto does not appear. However, it is to be regretted that such fine energies were expended on this music. Its habitual neglect is due far less to any want of competent interpreters than to the triviality and emptiness of the work. It belongs to a fertile period of Beethoven's career (composed in 1804) but, excepting a few spots in the long first movement and a brief and sufficiently beautiful *Largo* there is very little in it to lift it above his distinctly minor productions. It received a beautifully balanced, smooth and sympathetic performance last Sunday—a rendering as notable for the devoted submergence of artistic individualities on the part of the soloists as for the restraint and the unity of their coordination in point of style and musical intent. The piano part is not conspicuously brilliant and Mr. Bauer did not err on the side of over-accentuation in trying to make it appear so. Nothing beyond a few slight lapses of pitch from Mr. Casals marred the rendering of the solo string passages.

The artists received an ovation after the concerto. Mr. Damrosch accompanied them well. He began the concert with a performance of the "Eroica" Symphony that was spirited, wholesome and satisfying, apart from some arbitrary retardations in the first movement. Mr. Damrosch does not often give as impressive a reading of the funeral march as he did last Sunday.

H. F. P.

## METROPOLITAN CONCERT

Hageman's Work Stirs Interest—Macmillen, Rappold, Urlus, Soloists

Francis Macmillen, violinist; Marie Rappold, soprano, and Jacques Urlus, tenor, were the soloists Sunday night at the Metropolitan Opera House concert.

Mr. Macmillen played the Tchaikovsky D Major Concerto with the orchestra (which did excellent work, by the way), his own Barcarolle and a couple of encores. Mr. Urlus won two encores for his effective singing of César Franck's "Panis Angelicus," and Mme. Rappold was likewise successful in her Bizet number, the "Agnus Dei" from "L'Arlesienne." The orchestra, under the intelligent leadership of Richard Hageman, showed its spirit and other good qualities. The Svendsen "Carnival in Paris" and the Halvorsen "Entrance of the Bojars" commanded great interest. Mr. Hageman directed as if he enjoyed it immensely—and we know the audience did.

California Cities Give Cavalieri and Muratore Enthusiastic Welcome

Telegraphic report to MUSICAL AMERICA from Los Angeles, received on March 7, indicates that the Cavalieri-Muratore concert tour of the Coast cities is "a continuous triumph" in both an artistic and financial way. The soprano and tenor have had enthusiastic receptions in Los Angeles, Fresno, Sacramento, San Francisco, Santa Barbara, San Diego, Long Beach, Pasadena and every other city in which they have appeared.

Isabelle Rackoff Makes Début as Violinist in New York

Isabelle Rackoff, a young violinist, gave her first recital on Saturday night in Aeolian Hall. Miss Rackoff gave evidence of good schooling, but she can scarcely be considered seriously as a candidate for recital honors for some time to come. Max Liebling furnished very valuable support as the pianist.

A. H.





Dear MUSICAL AMERICA:

How about De Koven and Mackaye's new opera, "The Canterbury Pilgrims," which was produced on Thursday night of last week at the Metropolitan?

That all depends on the point of view.

Suppose we record first the manner in which the work was received by the audience—which, as you know, is Impresario Gatti's idea of what constitutes a fair report of an operatic performance.

What happened?

"The house," as they call it, was somewhat late in coming together. At a few minutes before eight—the scheduled time for the performance to begin—it was not a quarter filled; indeed, there were but a scattered few in the parquet.

This induced some one to say to Edward Ziegler, who took John Brown's place as Comptroller, and who was formerly music critic on the *Herald*, that if such a *première* had taken place in France, Italy or Germany, the theater would have been blocked fully half an hour before the curtain went up, so great would have been the interest aroused. But as the work to be produced was by Americans, there was a great deal of difference in the attitude. However, by fifteen minutes past eight the auditorium was comfortably filled, though there were a few vacant seats to be seen here and there. There were about two-thirds the usual number of standees.

The first act of the opera (which your critics will no doubt describe in *extenso*) went with not a hand till the fall of the curtain, when there was some applause.

The second act went much better; indeed, the Sextet at the end roused the house.

But it was not until the third act that there was any demonstration. Up to that point the audience was notably cold.

This could not be attributed to any unfriendly attitude to the composer or librettist, for the reason that when they appeared at the end of the third act they received a vociferous as well as uproarious welcome. And it was spontaneous; there wasn't any question about that. It was so strong as to drown completely the efforts of the well distributed claque. Indeed, De Koven was so delighted at the reception he got that he shook hands with himself *coram populo*!

This coldness on the part of the audience I ascribe to the fact that it was exceedingly difficult to follow the action of the opera.

The rise of the curtain on the fourth act produced a great outburst of applause. On the final fall there was an expression of warm-hearted approval, which was very emphatic, though at no time did it rise to what one could conscientiously call an enthusiastic demonstration.

A good many people left just before the end, as is customary on other nights as well; consequently that didn't show any lack of interest. As the main body of the audience filed out, many expressions of satisfaction and pleasure were heard.

Said one lady: "It came near being a very great success!" Said another: "It's the best thing De Koven has done and I shall tell my friends to come and hear it!"

So much for the general attitude of the audience.

My own impression is that, had Mr. De Koven trusted a little more to himself

on the lines on which he has worked in former years and given the principal singers more melodious arias, he would have come perilously near scoring a greater popular success than any of his predecessors as composers of an English opera.

However, the opera is full of melodious phrases. Some of the choruses are fine, stirring. The climax in the fourth act, in which a brass band is used, much as Verdi did in "Aida," was as fine as anything of the kind we have heard in a long time!

At any rate, De Koven did wonderfully well under the circumstances and, if at times his music seemed to drag, it was simply because Mr. Mackaye's libretto had little, if any, dramatic action that could get over the footlights, that could be followed and appreciated by the audience.

While Mr. Mackaye's work is scholarly and has literary value, it has but a thin thread of plot, which at no time gives any opportunity for those dramatic situations which are needed in a work which is to hold the attention and rouse the interest of an audience in so vast an auditorium as that of the Metropolitan.

The story, as you know, concerns itself with the departure of a number of pilgrims from an inn in London. They are bound for Canterbury Cathedral in the time of Richard II in England—that is, over 500 years ago.

In this party of pilgrims is Chaucer, the English poet. The plot deals with his love for a prioress, who had, however, not yet taken the vows and so was eligible for matrimony. To complicate matters there is a buxom, handsome and aggressive lady who, having had five husbands, is determined to annex a sixth. She decides to appropriate the poet for that purpose. She is finally successful in her scheme, which is of the simplest kind, involving her masquerading as a man. When the poet seems doomed to take her *King Richard* appears and releases him from his obligation, enabling him to marry the prioress. As for the buxom lady, she's given over to a faithful miller, one of the pilgrims.

On this slender story Mr. De Koven had to build his music, and, as I said, I think he did wonders. For if your libretto has no vitality, it is pretty hard to compose music for it that will stir!

One of the reasons that Puccini, and particularly Leoncavallo, have not given us any new works of late is that they have been unable to find librettos which would inspire their Muse.

\* \* \*

Mr. De Koven's music was not as reminiscent of other composers as had generally been expected by the critics and musicians. On the contrary, it showed considerable originality and in a number of passages it showed inspiration.

True, the orchestration seemed at times somewhat thin. But on the whole, there was a steady flow of agreeable and charming melody from start to finish.

Frankly, I liked it.

It certainly is far ahead of "The Wallys" that gave us "the Willys" some seasons ago. Just as, in my opinion, Victor Herbert's "Natoma" was in the way of plot, general interest and musical value ahead of nearly all the new foreign works produced in the last half dozen seasons.

\* \* \*

Of the production itself no words of praise would be excessive. It showed the liberal and indeed magnificent way in which they do things at the Metropolitan. It was not alone that the *mise-en-scène*, the costumes, the scenery, the grouping of the people, the work of all the principals, gave evidence of most careful preparation and a hearty co-operation of all concerned in the direction, but that the performance itself went off with a smoothness which you cannot find in any of the greatest opera houses in Europe when a new work is given.

So let us give Mr. Gatti-Casazza and all his aides proper credit for this. Whether he and they believed the opera would score a great success or not, they did everything in their power to make it a success. Money must have been lavishly spent on the production, which was superior to that given new works by foreign composers. There is nothing, therefore, that Americans have to complain of on that score.

With regard to the artists, Sembach, as Chaucer, gave a charming, dignified, effective rendering of the rôle. He sang beautifully all the way through and unquestionably pleased and interested the audience. He was one of the few whose diction was so good that much of what he sang, and especially the recitatives, was understood.

I cannot say this with regard to some of the others. However, when Margaret Ober, who played the buxom widow,

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 66



As there is a man behind the gun, so there is a man behind the chorus of the Metropolitan, and a very wonderful man he is, too. His name is Giulio Setti, who is considered the greatest "maestro" of operatic choral work in the world.

and played it with great sprightliness, told the friar with unmistakable clearness to "shut up!" we all understood that. It was then that many of us began to realize for the first time that the opera was being given "in English." We had been in considerable doubt as to whether it was being sung in German, French, Italian, Chinese or Choctaw.

Paul Althouse was a vocally and dramatically effective squire. A good, hearty word of praise goes to Max Bloch, the friar. Basil Ruysdael covered himself with glory as the miller. He was in it, of it, all the time, without being obtrusively so. Reiss was effective as *King Richard II*.

Edith Mason made a charming *Prioress*, with whom even a less susceptible poet than Chaucer would have promptly fallen in love, while Marie Sundelius gave a delightful presentation of *Johanna*.

As for Artur Bodanzky, the conductor—he got out of the work all there was in it. And certainly, when the laurel crowns were handed round at the finale, one should have been given him.

Richard Ordynski staged the opera and won a triumph.

As for Giulio Setti, the chorus master

—he received the congratulations of many between the acts as he stood modestly in the foyer.

\* \* \*

Now, then; what transpired in the foyer between the acts?—for that is where the cognoscenti, the critics, the virtuosi, the "serious musicians," the *intransigentes*, the *dilettanti*—in other words, the "knockers"—congregate to hear themselves talk and carry on their profession of damning things generally.

Of these, the worst are always "the serious musicians." They are the ones who take more delight in trying to find out whether certain passages originally belonged to Mendelssohn or Wagner, than in trying to appreciate the wonderful performance of a work of great merit, given in a manner that could not be surpassed anywhere else in the world.

It is "the serious musicians" who damned the works of every composer ever born. They were the ones who jeered at Liszt, as they jeered at Wagner, as they jeered at Chopin in his day.

However, as they had expressed an adverse opinion of De Koven's opera long

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

before it was produced and before they really knew anything about it, simply because it was "by De Koven," I don't think it is necessary to treat them seriously.

Among those who didn't like the work was an Italian who, when pinned down for reasons, stated that when De Koven was doing the musical criticism for the *World*, he had "roasted" Stracciari and Giraltoni, the great baritones. Giraltoni, you know, was the original *Scarpia* in "Tosca."

"Supposing De Koven had 'roasted' these two Italians; why should his opera be 'roasted'?" said I.

"The *Times* will 'roast' the opera," said another, as its veteran critic passed out at the main entrance. "You see, he's leaving before the last act. I suppose he's disgusted. Well, this is another nail in the coffin of English opera at the Metropolitan."

"You're wrong!" said I. "Mr. Aldrich will surely write a judicial but kindly review. No doubt he is going out to finish his article, which he has to get in at a certain time. He is not missing anything, as he has assisted at several of the rehearsals and at the dress rehearsal, so that he is thoroughly familiar with the work. Indeed, that is what all the critics do; that is why much of their criticism is written in advance, which it has to be, if the public is to read it the morning after the performance takes place."

"Do you know," said another, "that Polacco confided to some of his friends that sooner than conduct this work, he would return to Italy and risk being blown up by a submarine or boiled in oil in Naples or thrown to the lions in the Arena in Rome! That is how Bodanzky got the job."

"Piffle!" said I. "In the first place, I feel certain Polacco never said anything of the kind. In the next place, if there is a man who is afraid of the sound of his own voice in such matters it is Polacco; so that even if he thought it, he never would have said it."

Into the group floated that arbiter elegantiarum, that glass of fashion, George Maxwell, who represents the Ricordis in this country. His beautiful, new silk hat was posed at the correct "Pell-Mell" angle.

"Do you know," said he, as he twirled his mustaches, "there is an opera on the subject of the 'Canterbury Pilgrims' already in existence? It's a classic and was composed by Villiers Stanford."

And with that Maxwell strolled off, leaving us to chew on the information and digest it as best we could.

In another corner of the foyer you might have seen Gianni Viafora, the cartoonist, gesticulating wildly to Papi, the conductor, who had arrived *en deshabille*, probably because, though he was sick, he couldn't keep away, in his anxiety to see what was happening to Bodanzky. Said Papi, who has come into great prominence this season:

"How you like-a da opera?" When you told him that you found much of merit in the work and you thought it should be a popular success, in spite of an uninteresting libretto, you left him to Viafora, who continued his gesticulations, worrying his fingers about Papi's nose—a picture of which you printed some time ago in your paper.

Now, Viafora's wild excitement resulted from his endeavor to translate a witicism he had just heard and which was to the effect that Percy Mackaye, who wrote the libretto of the opera, was the reincarnation of a poet who had died in England 500 years ago and who, now that he had come back to earth, had no idea that anything had happened during the intervening period, so that he was still living in the Middle Ages!

George Hamlin, the American tenor, circulated. As he passed, you could hear him talking to his acquaintances in Italian. "A rivederla," said he as he bade goodbye to one. I think Hamlin was talking in Italian, not as a reflection on English opera, but to make it appear as if he was a foreigner and so was not eligible for the chief tenor rôle.

I would like to have heard Arthur Farwell's opinion of the opera, but I don't see well how he could give it, for Arthur now consorts with the social highbrows, and so missed the first act, because those people consider it bad form to appear in their boxes before 9 p. m.

Bispham, looking younger than ever and having lost, not ten pounds, but ten years since I saw him last, had a good

word to say of the work; but, like some of the others, he seemed to think that it was rather an enlarged edition of operetta!

Henry Hadley, the conductor, formerly of the San Francisco Orchestra and a composer of high standing, was very mysterious. He said he had a story to tell, but would defer it for some other time.

Now, whether he meant that he has an English opera in his pocket, I don't know.

There were, of course, the usual wisecracks who could tell you the exact terms of the understanding between Mrs. De Koven (a very wealthy woman, prominent socially and naturally most anxious to see her husband make a success) and Mr. Otto Kahn, the chairman of the Board of Directors of the Metropolitan, on the strength of which the work was given. I think that's mere gossip!

To sum up: "The Canterbury Pilgrims" is a very tuneful, sprightly work, given lavishly, splendidly sung, cleverly acted by some of the leading artists in the company and with such evident intention to do it all possible justice, as should surely win the support of all those who are patriotic enough to wish well to every honest effort to give us an opera composed by an American, with a libretto written by an American.

Musical circles are still wondering at the why and wherefore of the sudden attack in the *Outlook* and the New York *Times* and other papers on the Philharmonic and its talented and progressive conductor, Josef Stransky.

The attack came out of a clear sky. There did not appear to be really any reason for it. It was not only uncalled for, but was so vicious in its character that even allowing for the jealousy known to exist between the New York Symphony and its adherents and the Philharmonic and its adherents, it was difficult to explain the *raison d'être*.

I think I can give the explanation!

It seems that a very wealthy woman, who has a public-spirited interest in music, conceived the idea that she would follow the example of the late Mr. Pulitzer, who, you know, gave a large sum of money as an endowment to the Philharmonic, and of Mr. Flagler, who did likewise, in endowing the Symphony Orchestra. So she determined to make a large donation to the funds of the Philharmonic and thus, once for all, put it on a sound financial basis. Naturally, she spoke of her purpose to various friends and others, and thus the matter came to the ears of some of those who are particularly interested in the Symphony Orchestra and are strong friends of Walter Damrosch.

They immediately realized that if such a large sum of money were given the Philharmonic in addition to what it already has in the way of funds and subscriptions, it would enable the Philharmonic still further to increase the distance between it and the Symphony.

This resulted in the attacks being made, which were for the purpose of preventing this good lady from carrying out her intention.

Now you may say, perhaps, that I am simply repeating rumor or gossip, which reflects upon some of those interested in the New York Symphony Society and is for that reason unjust to them.

So let me tell you that my statement as to the reason of the attacks on Stransky and the Philharmonic is based on the authority of a critic of one of the leading dailypapers, a man of nation-wide prominence, who speaks with authority in the matter, for the simple reason that the wealthy lady in question asked him for his advice and in doing so showed him all the various attacks which had appeared in the press upon Mr. Stransky, copies of which had been carefully marked and mailed to her from some anonymous source.

It is unnecessary to comment upon the matter, though it may be necessary for some of those who have made these attacks or have permitted their insertion in prominent papers to rise up and explain—if they can!

On the front page of the editorial section of the New York *World* of Sunday, Feb. 25, there appeared an interview, written by Edward H. Smith, with John McCormack, the Irish tenor, who is probably the greatest financial success on the concert stage that this country ever had.

McCormack says he sings the songs the people like, "songs generally with a very simple, direct appeal—that is what the public adores. We all do, as a matter of fact. We listen and say, 'What drive!' But not only are we moved, we like them!"

This is good, sound sense. The simple song with the direct appeal, something that all can understand and appreciate, is virtually the folksong, which indeed is the basis of all music. For let us never

forget—all music came out of the people. It is the people who began to sing; and afterward, from their singing, came "the art of music."

I was greatly interested in that part of the interview where McCormack says that he has no operatic aspirations; doesn't want an opera career; wouldn't accept it if it were offered.

Evidently, McCormack realizes that on the concert stage he is a free man; wears no collar; is subject to no discipline but that of his own mind and his desire to appeal to the people. In opera he would be the slave of many conditions, as well as of many interests and many people.

Mr. McCormack does not consider that the American singer has gone far; not because he lacks talent, ability, but because he is "almost a pariah in his own country," to quote him literally.

"The system here is all wrong," says McCormack. "A few women get on, even though they are Americans; but the men have a dreadful time, and so do, often, many women. The favoritism, if there is any, should be on the side of the American singer, not dead against him."

However, things are not as bad as they used to be, and the American singer, even the male singer, is beginning to come into his own.

McCormack is steadily broadening and improving his repertoire, which, though still based on the folksong, now includes the works of the great masters of all nations, as well.

Regarding the appeal of the folksong, which many deride, surely it is matter of common sense that, especially in a country like this, where there are so many who have left their homes in the old world, that there is still within them love of the old sod, of the old associations. Consequently, when somebody comes along like John McCormack, with a fine presence, a beautiful and well cultivated voice (McCormack has studied in Italy), who sings the songs of their childhood, the songs of their own people, so far away, it stirs them as nothing else can. That is one of the great reasons why, whenever John McCormack is advertised to sing, the house is promptly "sold out."

In my last letter, in referring to the relations between artists and piano manufacturers, I stated that Teresa Carreno now plays the Everett piano. In this I was mistaken: she now plays the Steinway.

This gives me the opportunity to refer to another house of the highest distinction, to show how unfounded is the claim which Mr. Richard Epstein made to the effect that there are really only two makes of pianos which the conscientious musician can use as a solo instrument, or even for accompaniments in public concerts. This house is the Baldwin Piano Company of Cincinnati. Founded many years ago, they became prominent as dealers, with branches in other cities. They handled many instruments of distinction.

Some years ago they started to manufacture pianos, and instead of following commercial lines, pursued the highest artistic ideals. They put up a factory outside the park, which, instead of being the usual square or oblong monstrosity, became one of the artistic landmarks of Cincinnati. Its equipment was on the same high level.

One of the results of this enterprise was that the Baldwin Company made, at the World's Fair in St. Louis, an exhibit of pianos that obtained not only the highest award, but excited widespread interest and admiration because of its originality of conception.

They were one of the first to recognize the artistic possibilities and beauties of our natural American woods, and so broke away from the old stereotyped rosewood and ebony cases. This, with designs of pianos which were not only new, but had been made by artists of the first rank, created a sensation.

Later on this great house made an exhibit at the Paris Exposition, where they obtained the Gold Medal, while the late Lucien Wulsin, then president of the house, received the supreme decoration of the Cross of the Legion of Honor. In Paris they amplified their splendid exhibit of instruments by something which was absolutely unique and never had been done before, and that was a large working model of their fine factory, complete in every detail. You pressed a button! The whole building lighted up, all the machinery got to work, and you saw an American piano factory of the highest rank in action. This exhibit alone, I believe, cost them between \$30,000 and \$40,000. It was one of the surprises of that entire world's fair.

I recite this story to show you that the artistic aspiration and enterprise of the great old houses of the piano industry still animate some of the houses of distinction that came into the piano industry in later years, and proves the justice of my con-

tention that nothing could be farther from the truth than the statement made by Mr. Epstein, and perhaps believed by many, that the American piano industry has lost its ideals.

They tell a story to the effect that last summer, when Josef Hofmann, the pianist, was enjoying his vacation in the mountains of Maine, he came together with a number of other artists and musicians. Among various matters that they discussed was the question of the musical papers.

Hofmann, you know, has always taken strong ground on this matter, and vowed long ago that he never would spend any money with the musical papers, because he was too great, too distinguished, too world-known to need them.

Since then, when anything appeared in any of these papers which was not to his liking, Hofmann always claimed that it was "because he didn't advertise."

Those who know Mr. Hofmann intimately might be inclined to ascribe his disinclination to spend a dollar with the papers to his well known parsimonious habits; especially as Mr. Hofmann is too intelligent not to know that the musical papers have been a large factor in plowing and preparing the musical field from which he has reaped so rich a harvest.

However, to my story:

During this last vacation Hofmann suggested to the various artists and musicians who were spending the summer together, there in Maine, that they should form a union, make an iron-clad contract never to advertise in any musical paper, weekly or monthly, of whatever kind, and also confine such advertising as they did do to those daily papers that reviewed their work favorably.

Hofmann's attitude reminds me of a fable told by one Aesop, many centuries ago: According to this fable, a certain fox, though of extraordinary cunning, was caught in a trap. In order to escape with his life, he sacrificed his bushy tail. He noticed afterwards that whenever he met any of his fellow foxes, they looked at him somewhat askance. So he called a meeting of all the other foxes, explained to them how he had lost his tail, which, he said, was after all a wholly unnecessary expenditure of fur and force, and might lead to disaster, as it had done in his case; and so he proposed to the other foxes that, for self-protection, to avoid serious danger, and also for the sake of uniformity, they should all sacrifice their tails, without further ado.

However, it is not a matter of record that the foxes saw the matter from the point of view of the fox who had lost his tail. And in the same way, it is not a matter of record that the artists and musicians who were invited by Mr. Hofmann to boycott the musical papers, adopted his advice. Says

Your  
MEPHISTO.

## RECEIVE ZIEGLER CERTIFICATES

## Students Complete First Year of Study at New York School

A large gathering of students and their friends assembled at the Ziegler Institute of Normal Singing, New York, on March 1 to participate in the presentation of first year certificates to the students who had completed their first year of study in the vocal department.

The guest of honor of the evening was Edward Maryon, who gave a talk on his discovery, "Marcotone," or the principle of true tone pitch through the development of the color sense.

The following impromptu program was given by the students:

Group of Schubert's songs, Miss Koven, contralto; La Serenata, "Serenade," Schubert, Mr. Murray, tenor; "Hindu Song," Bemberg, Miss Seligman, contralto; "In Questa Tomba," Beethoven, "Armourer's Song," DeKoven, Mr. Rigby, bass-baritone; "Just for You," and "Good Bye," Tosti, Miss Ill, soprano; "Filigero," Miss Benton, soprano; "O That We Two Were Maying"; Mr. Murray and Miss McGuire.

Certificates were presented to the following students:

Ella Parlow, Florence Balmanno, Catherine Nelson, Catherine Payne, Bessie Crane, Hilda Ill, Dorothy Wolfe, Evelyn Grobner, Relda Reissmann, Miss Dalnodar and Dennis Murray.

## New Praise for Mary Kaestner

Discerning critics in Pittsburgh and Buffalo have recorded signally favorable opinions of the singing and acting of Mary Kaestner, prima donna soprano of the San Carlo Opera Company. Miss Kaestner's impersonation of *Aida* had previously won admiration in many other cities and the local reports of her performance in this rôle in Buffalo were again most enthusiastic. In Pittsburgh she sang *Gioconda* and *Santuzza* in a manner that securely established her popularity with local opera-goers.



## "AMERICANS DON'T KNOW THE MEANING OF ART," DECLARES HENRY F. GILBERT

Our Countrymen Are Interested Only in Business and Sport, Says This Native Musician, Who Believes They May Be Misled by "Musical America's" Propaganda—We Have No Composers Who Are Equal to the Creative Leaders of Europe, He Insists

By HENRY F. GILBERT

FOR several years Mr. John C. Freund has raised his powerful and far-sounding voice to defend and champion the rights of the American musician (be he composer, singer or instrumentalist) in America. This is good, and some such propaganda is needed in our country just about now when we are so bedazzled and charmed with the perfection of European musical art that we neglect to foster or to give sufficient encouragement to the beginnings of our own. But, on the other hand, there is a decidedly bad and pernicious effect which such a propaganda can have and is having, and which, I believe, no one has as yet publicly pointed out.

It is this:

In the course of Mr. Freund's many appeals for a "square deal" for the American musical artists he occasionally makes an assertion of their equal quality or even superiority to the European product. For instance, in his celebrated article on "The Musical Independence of the United States" (see *MUSICAL AMERICA*, Jan. 31, 1914), he says: "I stand for the American composer, musician, singer, music teacher, player, critic. I believe them to be not only equal to the best, but to be 'the best.' I declare the musical independence of the United States."

### Declares Statement Exaggerated

Now, in regard to our singers and instrumentalists I do not propose to speak. The executive side of the art has a secondary interest for me. However, I have no doubt but that even in regard to them the statement is somewhat exaggerated. It is concerning the creative side of the art that I wish to speak: the domain of the composer. This is the most fundamental and important side of the art. In fact, it is the art. Executants may come and go, but good music flows on forever. And for good music good composers are primarily responsible. Mr. Freund's statement in regard to the status of the American composer, I believe to be very much exaggerated. Of course, Mr. Freund says: "I believe," rather than "it is so," but even this kind of a statement coming from a person of Mr. Freund's standing and influence in the musical world has fully as much effect as the second and more dogmatic form.

It is somewhat risky business criticizing contemporaries. First, there are the libel laws, which seem, I must confess, to have been framed for the purpose of preventing truth-telling, on the one hand, and to afford a beneficent protection to the operations of the unscrupulous, on the other. Second, if you escape these, there is the delightfully free, but woefully solitudinous cell of social and professional ostracism into which the



Henry F. Gilbert, Prominent American Composer

truth-teller is usually thrust. However, here goes.

### Valuation of Strauss

There is at present a great deal of discussion concerning the ultimate worth of the compositions of Richard Strauss. Now there are few points of which I am more convinced than that it is impossible for contemporaries justly to estimate each other. Strauss undoubtedly has his weak sides, as who hasn't, but he rises at times to heroic heights and by the force of his genius compels our respect and admiration. It is true that there are certain episodes in his compositions which may seem trivial, philistine, or merely clever to us, but that does not gainsay the fact that in certain other episodes he has attained a mastery of expression, a dignity of utterance and a compelling beauty, which make him all in all a most commanding figure in the world of present-day music. And it is by his strong points that a man should be judged, not by his weak ones. It is easy enough to throw pebbles at the giant, but after all we have to admit that he is a giant. Strauss has written and is writing some music which is big with vitality, significance and beauty.

Now I ask—is there anyone among the present-day American composers worthy of being compared with Strauss? Seriously can you think of anyone to-day in America who is composing, not better, but as good music as Richard Strauss? Some one may very likely say that there may be such a composer in America at present who has done as much and as fine work as Strauss, but who has not yet been heard from, owing to the fact that American composers do not get a "square deal" in America. While this is just barely possible, it certainly seems to me extraordinarily improbable that any such remarkable excellence could remain so securely and successfully secreted for any great length of time in our midst.

### The French School

In France there are Debussy, d'Indy and Ravel, all of whom (thank the Lord), are still with us. While we cannot justly apply the words vital and vigorous to this French music, it is, nevertheless, so charming, so decorative, so full of rich, fantastic and even grotesquely humorous qualities that we are captivated, enchanted, gently led through a wonder world of moods and dreams.

Strauss, Debussy, d'Indy and Stravinsky Cited as Composers Whose Work Excels Anything That America Has Produced—"We Have No Reason to Feel Over-Proud of Our Attainments in the Art of Music"

Then among the Russians there is Stravinsky, the witty, the startling, sensational, pyrotechnical. Yet what could be of more tender and delicate suggestiveness than many of the fairy-like pages of "L'Oiseau de feu"? And so on—one can easily think of a few more European composers, who, although they have recently passed away, are practically contemporaries (such as Mahler, Reger, etc.) It is in vain that we may look for such developed individualities and such artistic and complete expression thereof among our American composers. This seems so self-evident that it appears strange to me that anyone should assert or believe the contrary.

Now, for the other aspect of the case. Having examined Mr. Freund's statement on its merits as a statement, let us now consider the pernicious effects which are almost sure to follow the policy of listening to praise; to the continuous assertion of our merits; rather than to criticism, and an honest specification of our defects.

### Ignorant of "Kultur"

To begin with, let me say that I believe the American people, taken by and large, to be almost completely lacking in a knowledge, appreciation or any kind of a true valuation of "Kultur." To most of us "Kultur" is a joke instead of being the very flower and fruit of civilization. The two great divisions of the American consciousness are (1) business and (2) sport. Almost everything that the average American thinks of can be placed under one or the other of these headings. That he should develop a third domain of his consciousness devoted to the appreciation of things of beauty (because of their beauty and its refining influence on him) is an idea which is only just beginning to occur to him. The consequence is that on this "Kultur" side of his consciousness he is practically blind. Being blind, he is easily led, easily fooled and very easily imposed upon. Frankly speaking, the country is full of half-baked people who will believe anything you may tell them about "Kultur," Art or Music, because they don't know any better. While the American is very sophisticated in matters of business or baseball, he simply doesn't know the meaning of Art.

Don't think that I am undervaluing my fellow Americans. They're fine fellows in their two lines, business and sport, and in these can hardly be beaten the world over. But I personally refuse to slap the American people on the back and tell them how finely they're doing in an activity about which they know next to nothing. I think it has a very bad effect upon their subsequent development to do so.

### Fooling a Blind Man

If we continually compliment a man who has defective eyesight—a partially blind man—upon the keenness of his vision, he eventually comes to believe us and even to get conceited about it. And then we have that finest compound for the prevention of progress or growth—the combination of defect with pride of excellence—of ignorance and conceit—alas, all too common. In the rough and ready vernacular this effect is happily

termed "swelled head." Now, it is possible for a whole nation or a large class of persons having similar interests—as well as an individual—to contract or fall a victim to this hydrocephalous complaint. Especially if they are skilfully "egged on" by means of flattery. Nothing sounds more pleasant to us than praise of ourselves to our faces. And the inevitable result of the continuance of this practice is that we come to believe that we really are "some pumpkins" no matter whether we are or not. Then the mischief's done.

Now, it is exactly in this way, I believe, that Mr. Freund's propaganda is having a pernicious effect. Although Mr. Freund's motives and intentions are sincere and high-minded, I believe that in his enthusiasm for what we may ultimately become musically, he frequently forgets how poor we really are.

### Our Composers Imitators

As far as music goes America is at present a nation which amuses itself almost entirely with the music of other peoples, having very little music of its own. Although there is plenty of music composed in America, by far the most of it is anything but American. Other countries, like Germany, France, Italy, Russia, etc., have developed, each a brand of music peculiar to itself, and which faithfully expresses certain characteristic national traits. America may and probably will do so in time, but she certainly has not, to any extent, done so as yet. Her musical art is at present largely a hodge-podge of imitation, having precious little to do with the spirit of America; and as long as most of our composers continue to be imitative they can never be rightfully considered American composers, or even first-class composers.

The foregoing being true, according to the best of my knowledge and belief, I certainly think we have no particular reason to feel over-proud of our attainments as a nation in the art of music. And a propaganda which leads us to be-fool ourselves as to the status of our actual accomplishment certainly has its regrettable side, as it incites to jingoism and hence arrests development.

### CITY REVIVES ITS SYMPHONY

New Orleans Manifests Keen Interest in Orchestra at Sunday Concert

NEW ORLEANS, LA., Feb. 28.—The rebirth of symphonic music in this city was signalized Sunday afternoon, Feb. 25, by the appearance of the New Orleans Symphony Orchestra, under the baton of E. E. Schuyten. The latter hails from Antwerp and is now connected with the Newcomb School of Music here.

The attendance broke all records for Sunday matinee symphonic concerts, the Athenaeum being filled with a representative audience. The revival of orchestral music here is traceable to Mrs. H. M. Feild, recently of Boston, a wealthy woman who has endowed the orchestra and who has received the enthusiastic support of the New Orleans public. A second concert will be given, April 29, and plans are now being made for a series during the fall, winter and spring of next season. D. B. F.

Ballet Russe Ends Year's Tour in Albany, N. Y.

ALBANY, N. Y., March 2.—In a riot of color, movement and music, Serge de Diaghileff's Ballet Russe brought its American tour to a close Saturday night in Harmanus Bleecker Hall. The ballets and mimodramas were directed by Nijinsky, who displayed his wonderful art of motion in the "La Princesse Enchantée," dancing with Lydia Lopokova. The orchestra, under the direction of Pierre Monteux, played incidental music by Arensky in the presentation of "Céopâtre" and the music throughout was the predominating feature of the performance. There was a rather small audience and a noticeable lack of appreciation. H.



## Cincinnati Symphony Orchestra

DR. ERNST KUNWALD, Conductor

Founded 1893

Dates for 1917-18 beginning January 1st

KLINE L. ROBERTS, Manager

Cincinnati, Ohio

"His reading of the Beethoven Symphony was the leading feature of interest, and following it his efforts were rewarded by an enthusiastic demonstration."—*New York Sun*.



## Kitty Cheatham Decries Militant Tone of "Star-Spangled Banner"

KITTY CHEATHAM, who has just returned from a tour of the Northwest, which extended as far as Dakota, begins a third tour of the middle West at Godfrey, Ill. (Monticello Seminary), on March 27. Miss Cheatham is strongly advocating the necessity for a new national anthem, which will meet not only a national, but a world-wide need, and she feels it has been found in "Our America"—recently published by G. Schirmer. She emphasizes in the Community Songs, which end all her programs, and the little talks which preface them, the fact that every national anthem that is being sung to-day makes a plea for "me and mine," never "thee and thine." That she is awakening the public, is shown by the many letters she is receiving from strangers. One recently received from a large Western city reads: "Pacifist as I am, I had never even thought of the horrid influence on a child's mind of the line 'Bombs bursting in air.' Now that Miss Cheatham has pointed it out, I marvel that it always got by me unnoticed. It just shows how much we need exactly what Miss Cheatham can give us from both the intellectual as well as from the artistic standpoint."

To a representative of MUSICAL AMERICA Miss Cheatham recently said: "With the deepest appreciation of Francis Scott Key's noble verses of 'The Star-Spangled Banner,' we have certainly liberated ourselves, since 1812, from the destructive suggestion of the 'Rockets' red glare, the bombs bursting in air,' to a national consciousness

which must express itself in a national standard, or flag, typifying unity and peace in its true sense. As I listened to the singing of the New York Community chorus in Central Park last September, when over one hundred thousand people listened and sang with me—and also at the Madison Square Garden at Christmas time—I was immensely impressed with the significance of this national anthem. The majesty and strength of the music which expressed the force of the words brought to me a strong conviction that the demand for a true national anthem had been met, and that our American flag of 'Love's Unfurled Omnipotence' would be to us, and to all the nations, a flag true, a true peace flag which will lead all men out of the bondage of darkness and chaos, of hatred and misery, into the light and glory of love and emancipation from all for which war stands."

"What a rich, beautiful language our English language is," Miss Cheatham added, "and I am hoping that, one day, just the right word will be revealed, from its six hundred thousand words to express, concretely, my work. I began my recitals in France, and was called a *Diseuse*, by the French public, and as much as I love France and its own musical language, I must find an American word which is explanatory. I have been studying philology lately, and it has revealed some wonderful things. Singing is really the poetry of speech, after all, the etymology of the word *Diseuse* is more expressive than one realizes, and we are all 'speaking the Word' in music, if we only know it."

## UNIQUE ENSEMBLE AGAIN ENCHANTS NEW YORKERS

Society of Ancient Instruments Gives Memorable Exposition of Its Art in Aeolian Hall

It would seem that the Société des Instruments Anciens can henceforth rely upon a sympathetic New York following of substantial proportions, judging by the attendance at its most recent appearance, on the afternoon of March 7. Aeolian Hall was crowded for the occasion and the exotic instrumental tints produced by this truly unique ensemble commanded instant admiration.

The tender tones of Maurice Hewitt's quinton in a lovely old concerto in A by Bruni held supreme charm; Mme. Regina Patorni played clavecin pieces by Martini and Scarlatti with the *finesse* of an out-and-out artist, and Henry Casadesu presented a Nicolini Fantasia so surpassingly that the thin ranks of admirers of the viole d'amour must have been swelled appreciably. Eugene Dubrille, viole de gambe, and Maurice Devilliers, basse de viole, joined with their aforementioned confrères in the performance of a "Petite Symphonie" of Marais (as delicate and gently stimulating as a fine chalk drawing), and a "Jardin des Amours" by Mouret, which ancient suite was as fragrant as its title implies. Vivacious applause was the artists' reward.

B. R.

## PROVIDENCE HEARS CREATORE

Bandmaster Leads 150 Local Musicians in Well Played Concert

PROVIDENCE, R. I., Feb. 23.—Much local interest attached to the benefit concert of the Musicians' Protective Association on Feb. 18, when Creatore made a special trip here to conduct a band of 150 Providence players. There was a crowded house. The famous leader generously gave his services and the men played the program in most stirring fashion. During the intermission Mayor Gainer, on behalf of the association, presented Creatore with a gold stickpin. The band was assisted by Ethel Harrington, a native soprano.

The playing of Ilus Halmi, the Hungarian violinist, was the feature of the popular concert at Fay's Theater on the same evening, her performance exciting admiration by its technical finish and general appeal. Mme. Regina Vicarino, soprano, sang brilliantly.

Myrna Sharlow, prima donna of the Chicago Opera Company, was the principal artist at the Strand Sunday night concert and scored a big success. Fred-eric Harmon, Jr., tenor, and Arthur

"Colonial Song" and "Shepherd's Hey" by the Australian composer and other numbers with authority and tonal beauty. Margaret McAvoy was a pleasing accompanist.

Mrs. F. W. Graham arranged an interesting program for the Woman's Century Club, Feb. 23. Ada Deighton Hilling talked in an entertaining manner on "Musical Form." Helen David, soprano; Francis Armstrong, violinist; Pauline Turner, mezzo-soprano, and Irene Rogers, pianist, gave the program.

The Seattle Men's Chorus, assisted by Frank E. Skrivanis, tenor, and Clide Lehman, pianist, with Milton Seymour, conductor, gave its annual concert Feb. 20. Mr. Seymour is to be congratulated on the work done by this organization.

A. M. G.

## 25th YEAR AS PRESIDENT

Mrs. Rand Celebrates Anniversary with Portland Rossini Club

PORTLAND, ME., March 5.—The Portland Rossini Club gave a reception recently to Mrs. Edward M. Rand in honor of her twenty-fifth year as president of the club. It was a brilliant gathering. Mrs. Rand has done a good work well in directing the affairs of one of the oldest women's musical clubs in the United States for such a long period. Members of the club assisted in giving a delightful program during the afternoon. The club gives a concert every Thursday morning and the programs are always of the highest standard of excellence.

On Feb. 28, under the auspices of the club, the Schroeder Trio, Mrs. Ethel Cave Cole, pianist; Sylvain Noack, violin, and Alwin Schroeder, cello, gave a program in the new concert hall in the club house of the Women's Literary Union. The hall seats about 1000 persons and is situated near the best residential district. This is the second visit of the Schroeder Trio, which amply sustained the impression of finished ensemble work made a year ago.

A. B.

## Ysaye Refuses to Play in Hartford Until Paid in Cash

Eugen Ysaye, the Belgian violinist, was billed to play in Hartford. Parson's Theater was crowded at eight o'clock. Minutes went by; sixty of them. The crowd became intensely impatient.

Meanwhile, says a Hartford, Conn., despatch of March 1 to the New York Sun, back of the scenes, Ysaye had a horrifying discovery. His advance check for \$1,400 in payment for his concert had not been certified. He sent his ultimatum to the local committee in charge of the recital:

"Cash or no music!" But Yankee ingenuity won the day—or rather, the night. The committee-men hurried out in small groups. One squad sped next door to Harry Bond's cafe and tapped the till. Another took a taxicab to the Hotel Heublein. In

## ANOTHER MADRIGUERA HEARD

Boy Violinist Makes Début in Recital with His Sister

JOINT RECITAL, Paquita Madriguera, pianist, and Enrique Madriguera, violinist. Aeolian Hall, March 9. The program:

Sonata No. XII, Mozart; Rondo Brillante, Weber; "Requiebros" and "El Pelele" ("Goyescas"), Granados; "Sevilla," Albeniz; "Au Convent," Borodine; "Arabesque," Debussy; Liebestod, from "Tristan and Isolde," Wagner-Liszt; Paquita Madriguera; "Romance," Beethoven; "La Folia," Corelli; "Andante Cantabile," Sgambati; "L'abeille," Schubert; "Prelude and Allegro," Pugnani-Kreisler; Enrique Madriguera.

Paquita Madriguera, the seventeen-year-old Spanish pianist, who has appeared in New York before, and her fifteen-year-old brother, Enrique, a violinist, who was making his début, gave this joint recital before a large audience that encouraged their efforts with continued applause and generous floral offerings.

That both children have unusual talent cannot be gainsaid, but the advisability of their appearing in public is questionable. A long period away from the limelight in which to develop their talents and become artistically matured would do them a world of good.

Paquita plays with astonishing facility and brilliance and has a splendid sense of rhythm. Her Spanish numbers sparkled. Enrique played with good musical intelligence, if not always with great accuracy and perfect intonation. The sister was her brother's accompanist in the violin numbers.

H. B.

## Tina Lerner's Success in Honolulu

Annie Friedberg, who will manage the fifth coast-to-coast tour of Tina Lerner, Russian pianist, has received a cable from her in Honolulu, saying "Our first concert was a great success; must give three more." Tina Lerner will arrive in the United States early in the fall for a long concert tour.

# CAVALIERI-MURATORE

ON TOUR



© Victor Georg



Photo, Matzene



## ECHOES OF MUSIC ABROAD

English Pianist Provides Time Schedule for Her Program for Convenience of Busy Critics—American Singer's Prima Donna Daughter Not an American After All—Mascagni Finishes New Opera for La Scala at the Eleventh Hour—Italian Priest-Composer of Oratorial Fame Completes Two New Concertos—One Result of the War to Be the Fostering of Belligerent Nations' Musical Independence—Cecilia Gagliardi First-Night Star of Madrid's Royal Opera Season, Opening on a New Basis—Why Richard Strauss Did Not Sign the Famous Manifesto of the German Intellectuals

GIVING a program devoted exclusively to the spirit of childhood was not the only unusual feature of Gertrude Peppercorn's last piano recital in London. The *Daily Telegraph* calls attention to the fact that on the programs issued beforehand the exact hour at which each composition would be begun was placed opposite the number—an innovation that should appeal strongly to those who like to peck at the concerts they go to and just take a nibble of this or that instead of sitting down to make a meal of the program offered.

Especially should it commend itself warmly to the perambulating critic, who frequently has to "cover" more than one concert on the same afternoon or evening. As things are, the writer quoted points out, the critic, like the public, "is often left in doubt even as to the order in which the items of a concert or recital are to follow one another, and sometimes even in complete ignorance as to what he is to hear. In the latter case, it almost invariably happens that the unfortunate scribe arrives just in time to hear the very thing he would cheerfully have avoided."

"In the days before the ubiquitous revue started on its triumphant career it was not at all an uncommon thing for variety theater managers to advertise the times of the variety turns. That, really, is the principle Miss Peppercorn adopted at her recital, and a very excellent principle it is, to be sure. Let us hope that other concert-givers and recitalists will follow suit."

MASCAGNI'S new opera, "Lodoletta," is due on the stage of La Scala very shortly now. It is only five or six weeks since the composer put the finishing touches to the score, and in consequence of the delay in receiving it the company at Milan's historic home of opera is faced with the necessity of digesting it quickly. Rome also expects to hear the novelty at the Costanzi before Lent is out.

IT seems that Mignon Nevada cannot be claimed as an American singer after all. A writer in a London paper has lately set the world right in the matter of this interesting young prima donna's nationality by pointing out that her father and grandfather hailed from Walsall, while their fathers were from Worcester, and that her mother, Emma Nevada, the celebrated soprano who adopted the name of one of these United States for professional purposes, was American only, as it were, by accident, as she came of the race of William Wallace. Mignon Nevada's maternal grandmother was, however, Irish, and her paternal grandmother Welsh.

ONE of the least spectacular of composers as he is, Don Lorenzo Perosi is at the same time one of the most industrious. It should cause at least a mild flutter of excitement among concert pianists and violinists to learn that the Italian priest-composer, conductor of the Sistine Choir, has recently completed two concertos—his first essays in this form—one being for the piano, the other for the violin.

Moreover, his orchestral suite dedicated to the cities of Italy is gradually becoming more comprehensive. For this unique work, which will be in effect an Italian National Suite, he has now developed numbers for Genoa and Turin. The other cities already included are Rome, Florence, Venice, Milan and Tortona—this last included because it was Don Perosi's birthplace.

IT fell to Cecilia Gagliardi, the Roman singer of one Chicago season in Dippel days, to open the new season at

Spain's national headquarters of opera in Madrid. This soprano is a favorite in the Spanish capital and her ebullient audience sent up a mighty cheer when she made her first entrance. On the follow-

promised much in return for it. In the end, so far as the present purposes and season are concerned, the authorities determined upon heroic measures—they would enter into management them-



ADA CROSSLEY PLAYING BILLIARDS

Ada Crossley, the contralto, is one of the singers longest established in the affections of the English public. Like Nellie Melba, she is a native of Australia, but her career has been made principally in England. She visited this country fourteen or fifteen years ago, and she has also made tours in South Africa. Apart from her concert work, she has distinguished herself especially in oratorio.

ing night the Massenet "Manon" framed a personal triumph for both Carmen Bonaplata, the *Manon*, and Tito Schipa, La Scala's claqué-defying tenor.

It appears that until a few weeks ago the prospects were that the Madrid Royal Opera would not have any season at all this year. The Spanish correspondent of the *Christian Science Monitor* explains that the governing power of the institution is vested in what is known as the Patronato, a sort of managing committee, which usually gives a lease to a general director for a term of four years. The old lease having expired, the Patronato last July laid before the Minister of Instruction the basis for a competition for a new four-year lease. War conditions having brought about an exceptional situation, however, especially in the matter of the difficulty in obtaining artists, the Minister instructed the Patronato in October to prepare another set of conditions on the basis of a contract for a single season. This was done, and it was duly advertised in the *Gazette*.

The result was most unexpected—there was not a single tender! Then the air became thick with rumors and schemes, foremost among which was one by which the Royal Opera might become part of an international organization under Señor Da Rosa. It seemed that the national opera of Spain might lose something of its independence, but it was

oneself. The Patronato was resolved into an Empresa, and the season, accordingly, has really opened. In a very considerable sense it is national opera this time, even if the foreign composer still provides the music.

When the crisis was at its worst the Duke de Tamames of the Patronato called his colleagues together and set before them the urgent necessity of there being a season of opera at the Royal Opera. The doors must not remain closed, he insisted. This being agreed upon, it was clear that the Patronato would have to be Empresa, and that, moreover, time being short, they would have to incur personal obligations at once in the matter of the risk.

It was a patriotic Patronato, for every member put his hand in his pocket to guarantee expenses, and, with this in hand, they went forward with arrangements. It was determined that the subscribers, if they so pleased, might associate themselves pecuniarily with this enterprise. The Patronato took over the entire risk; consequently, if there should be any losses they will be defrayed by the members, even though they should work out to more than the 50,000 pesetas each that they have guaranteed. On the other hand, any profits that may accrue are to be divided among them also. Profit-making at the Royal Opera, however, is not a common experience.

The failure to get a single tender in the ordinary way is ascribed to the governmental taxation and the difficulty of the impresarios in obtaining performers.

The general management of the new season under the direct control of the Patronato now lies in the hands of its secretary, the Count de Cazal, an enthusiast, who knows something of organization and has had experience of certain Government offices and whose ideals are said to be high but expensive.

He has told his public that he hopes to bring Caruso to Madrid for a guest engagement this season, and also Hippolyto Lazzaro, the new tenor "find," who has broken the journey to his next season's destination, the Metropolitan, by visiting Cuba this Winter and giving the Cubans a few thrills other than revolutionary. Lazzaro, according to the Count de Cazal, has distinguished himself especially as the Duke in "Rigoletto."

FROM Holland comes the story, via Paris and *Le Temps*, that just a month before his death Max Reger visited Amsterdam to conduct "his heavy Variations, in which there are so many notes and so little music," as the authority expresses it, and while there someone brought up the subject of the famous manifesto signed by the ninety-three German intellectuals after the outbreak of the war.

When Reger tried to explain why he had signed it the objection was made, "But Strauss didn't sign it."

"Oh, Strauss," promptly rejoined Reger. "He was too clever. He kept his royalties in London, Paris and Moscow in mind."

THERE is a Russian named Ivanoff who is very much distressed over the influence wielded in his country by the music of other countries. He seems to think that all foreign influence is necessarily injurious, on the ground that it destroys individuality.

When the war broke out, everything German was taboo in Russia, but this writer in the *Novoe Vremia* is irate, London *Musical News* points out, because gradually the names of the great masters of music, such as Beethoven, Mozart, Schumann and Wagner are beginning to make their appearance again on the programs of concerts in Russia. He is overwhelmed with grief at the German trend of thought and taste which appear to him to have become ingrained in his fellow-countrymen, and in a final burst of pessimism he expresses the opinion that after the war there will again stretch out a long row of German conductors, virtuosos, singers and composers, as before.

But what is a disaster for his own country is no disaster for America or England, according to M. Ivanoff, for he says: "In England and America, who have never had, and probably never will have, their own music—with some exceptions in England which prove nothing—submission to Wagner or Strauss or Beethoven or Handel or other less great German artists is perfectly natural. When one has nothing of one's own *volens volens* will play foreign music. So it has been in England for more than two hundred years; all have grown accustomed to such a state of things and do not rely upon their own composers, of whom there are very few."

Yet, while denying to England any musical individuality, he pretends to see potential danger to his country's music in that quarter: "Already we have had occasion to read joyous effusions to the effect that, having emancipated ourselves from German influence, we shall be in close contact with England. If this community with her or with any other country leads us merely to live again on alien thought, then there will be no gain from the substitution of one influence for another; it will be the same alien domination and spiritual slavery."

To have absolute independence in musical thought should be the natural desire of every country, but it practically amounts to a confession of inherent weakness to shun contact with what other nations are doing merely through fear of being led into "living on alien thought."

A SPANISH singer who during a recent season sang with the Chicago Opera Company has been spending some of her leisure hours in the Italian courts lately. Conchita Supervia was engaged by the managerial firm of Da Rossa and Mocchi to go to South America for the

[Continued on page 13]

WORLD-FAMED  
PIANIST—

LEOPOLD GODOWSKY

Exclusive Management:  
R. E. JOHNSTON  
1451 BROADWAY, N. Y.  
KNABE PIANO USED





**A Few  
October  
Dates Still  
Available**

© Mishkin

## Amato's Fervid Athanael in "Thais" Wins Critical Approbation

New York Sun—Feb. 27.

"Mr. Amato again commanded admiration by the profound sincerity of his essay at the role of Athanael, which is one of much difficulty."

Brooklyn Eagle—March 8.

"In the role of Athanael, Amato finds full scope for his wonderful baritone and a splendid outlet for his dramatic ability. He has given no finer interpretation on the Metropolitan stage."

Evening World—Feb. 17.

"Pasquale Amato last night was Athanael, the Monk. His impersonation held much that was admirable and convincing, as did his singing."

Tribune—Feb. 27.

"Mr. Amato's Athanael is an admirable impersonation. It is sincere and moving."

Evening Telegram—Feb. 17.

"Mr. Amato, as the fanatical monk who rescues Thais from a life of sin, acted with force and simplicity and suggested the ascetic monk in every gesture."

New York Sun—Feb. 17.

"PASQUALE AMATO AN EXCELLENT ATHANAEL. . . . Mr. Amato sang the music of Athanael excellently, and he acted the part with deep sincerity."

Journal of Commerce—Feb. 17.

"Mr. Amato, who sang the role of the ardent proselyting priest, balanced some of the deficiencies of last night's performance. He sang the austere yet complicated music with beautiful quality. His conflicts between the holy and spiritual and the earthly and amorous were convincingly composed and ingeniously portrayed."

Tribune—Feb. 17.

"Mr. Amato . . . gave an exceedingly sincere, consistent and even imaginative conception of Athanael. It possessed dignity, spirituality and feeling."

Herald—Feb. 17.

"Mr. Amato was a striking figure as Athanael, which is one of the most trying of barytone roles. His acting rang true and he was in better voice than he has been in a long time."

New York Times—Feb. 17.

"AMATO A FERVID ATHANAEL. . . . Athanael is an interesting and sympathetic character; one that can be made of nobility and fervor; nor need it necessarily bring forward the suggestion of priggishness. Mr. Amato had made a careful study of it and his impersonation showed the skill and the dra-

matic effectiveness that he commands. His singing showed a fervid style."

New York American—Feb. 17.

"Handsome in appearance—not unlike the Amfortas of 'Parsifal,' in deed; dignified in bearing, manner and action—Amato not only sang with beauty of tone and emotional eloquence, but acted with manly vigor and strength. It was distinctly a relief to hear the music of Athanael—music that has some significance as music after all—proclaimed in this way. It was distinctly a relief, too, to see Athanael enacted without any of the mawkish sentimentality which Renaud at times infused into the role."

New York Morning Telegraph—Feb. 17.

"In Athanael, Pasquale Amato has a noble role which he fulfills with splendid vigor, repression and ascetic certainty. Some of the arias assigned to him almost save the score from that tinge of opportunistic levity of which I have written."

New York Staats Zeitung—Feb. 17.

"A wonderful characterization and interpretation was that of Mr. Amato as Athanael."

**Management:  
METROPOLITAN MUSICAL BUREAU  
Aeolian Hall, N. Y.**



## Sees Spirit of Destruction Reflected in Futurist Music

Philip H. Goepp Deplores Tendency of American Public to Center Its Attention Upon the Artistic Atrocities of Europe, While Neglecting Our Own Composers—Believes American Works Would Shine Brightly if an International Exposition of Modern Music Could Be Arranged

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, March 12, 1917.

THE man who writes the program notes for the Symphony Orchestra in Philadelphia and is perhaps best known for his three volumes on "Symphonies and Their Meaning" was seated at his piano when I entered his studio. Piano, please observe, not desk; for it is a matter of pride with him that he is principally a musician and merely incidentally an author. And this is no vain conception of his position when we consider that Philip H. Goepp is an organist and choirmaster; that his week is busy with classes mainly in theory and composition and that he has composed a large amount of music, published and unpublished, for piano, orchestra, violin and voices. His latest work is a Violin Sonata in D, which has just been produced by the Manuscript Music Society. "I am unhappily impressed with the attitude of the American public," he said to me, "toward the music of Europe as compared with its interest in American composers. It seems to me that this matter of prestige and fashion has run to a point of absurd excess. Any new piece of foreign extravagance or impertinence is sure of an audience of rapt listeners without regard to its actual beauty or merit. Indeed, it seems largely a question of novelty or strangeness; even ugliness itself has a new value in these days."

"It all reminds one of the old fairy story of the Emperor's clothes; of how the rascally tailors told the court of their magic quality in that no one but the wise could see the clothes. All the court praised the wonderful garments, and even the people on the streets, viewing the imperial parade, joined in the acclaim, until a child cried out that there were no clothes at all."

"What we need to-day in America," added Mr. Goepp, "is the musical child to tell us that these latest fabrics of the composers are not music at all."

### Spirit of Destruction.

"Personally, I go further than other critics in my construction of 'futurist' music. I frankly believe that a certain prevalent spirit of destruction finds its reflection and expression in music as in

other art. I believe that the passions of evil and hate that have displaced the ideal of humanity in the day of Schiller and Beethoven find their precise counterpart in the spirit of the new school of cacophony. Read Schönberg's book on harmony, for instance, and you have the convincing evidence of his own admission. For he advises the student not to seek for beauty in self-expression, but



Philip H. Goepp, the Philadelphia Composer, Critic, Organist and Teacher

merely for novelty—a sensational effect. He might as well have added, 'for ugliness.'

"How about American music?" was interjected.

"That is the other side of the shield," answered Mr. Goepp. "The brilliant limelight that we throw on these foreign absurdities sheds a dark shadow over the work of American composers."

"Recently I was playing a Trio by a Philadelphia composer who died last December, and it happened that I was engaged at the time upon a study of the

'Sinfonia Domestica' and certain modern Russian novelties. To be sure, these do not fall in the class mentioned a while ago, but somehow I was irresistibly impressed with the truth, that this obscure American music was actually more beautiful, nobler, greater art than the other and famous works. Yet we give no heed or ear to our own creations. Our attention is all elsewhere, and, moreover, our taste is, in a way, spoiled by the craving for the pungent quality of what is bizarre."

### No Fear of Comparison

"I have sometimes thought that I should like to arrange an international exhibition of modern music, as they do of paintings. I should have no fear whatever of the comparison between American and European music. The strange part of it is the variety of style in America, compared with the stereotyped manner in the countries of Europe. You can find in America brilliant symphonies and symphonic poems that contain the best of the modern French ideas, in such works as those of Gustav Strube and Martin Loeffler. Others such as Stock, Oldberg and Lang show a predominating German influence. A third group is more distinctively American with a certain prevailing Celtic tinge. Here I should number George Chadwick, Arthur Foote, William Wallace Gilchrist, Mrs. H. H. A. Beach and Henry Hadley and here, of course, if he were living, the lamented MacDowell would have an eminent place."

M. B. SWAAB.

## HEMPEL DELIGHTS LARGE AUDIENCE IN PROVIDENCE

Soprano Makes Her First Appearance in  
Rhode Island City—American  
Program by Chaminades

PROVIDENCE, R. I., March 3.—Three well attended concerts were given here on Sunday, Feb. 25, Frieda Hempel appearing in recital at Fay's Theater in the afternoon and large audiences hearing programs at the evening popular concerts at Fay's and the Strand. It was Miss Hempel's first appearance in this city and she met with a splendid reception. A most beautiful voice and splendid artistry were revealed in her singing and her big audience demanded many encores. This recital was the third of the Steinert series.

During a brief visit to this city Reber Johnson and Stuart Ross, two young Providence artists who are pursuing their studies in New York, gave an enjoyable sonata recital in Churchill House, Feb. 28. The Schumann A Minor and the Grieg sonatas were played and a group of violin solos by Mr. Johnson. Mr. Ross also appeared in the rôle of composer. His "Wigwam Echoes" for piano is a piece of decided originality, written in modern style.

A Washington's Birthday musicale by the Chaminade Club was given by the club quintet, Inez Harrison, mezzo-soprano, and Helen Schenck, pianist. The program was from works by American composers.

On March 1 the Chopin Club gave a Russian program at its musicale in Churchill House. Claire Forbes, a talented young Boston pianist, and Josef Slenczynski, a local violinist, were the artists.

A. P.

### Newark Composers Represented on Young Pianist's Recital Program

NEWARK, N. J., Feb. 21.—Recital Hall was filled last night at the recital of Arthur Klein, a young pianist, who attracted attention a year ago by winning the soloists' contest at the Newark Music Festival. Mr. Klein's talents found a suitable vehicle in a program of Bach, Chopin and Paderewski compositions. A group by Newark composers included Dr. Edward Schaaf's difficult and brilliant "Spinning Song" and Prelude, as well as Emil Bertl's Toccata in G.

P. G.

## VISITING ARTISTS STIR CLEVELANDERS

Leginska With Kunwald Forces—  
Kreisler and Grainger Win  
Unusual Success

CLEVELAND, March 3.—Fritz Kreisler gave his recital at Grays' Armory recently before an immense audience. He played as never before; there were a fire and thrill added to his usually reserved manner.

Percy Grainger appeared as the first artist on Mrs. F. B. Sanders' course of "Three Pianists Who Are Different," winning a tremendous success.

Caroline Hudson-Alexander and Helen Ware drew an unusually large audience for the fifth concert of the People's Course, many friends of Mrs. Alexander welcoming her to her home city. Sophie Braslau, soloist at the Singers' Club concert, was greatly admired. Paul Reimers, tenor, gave a program of much distinction at the Fortnightly Club.

Ethel Leginska, with the Cincinnati Orchestra in the Liapounoff Concerto, won an ovation at the last symphony concert, her brilliant octave playing creating a veritable furor. The orchestra, under Dr. Kunwald, had remarkable success in the "Huzitska" Overture and was tremendously applauded.

Local musicians to appear in recent recitals have been Harper Garcia Smyth, whose concert, with the assistance of the Cleveland Trio, consisting of Walter Logan, Oscar Eiler and Nathan Fryer, was attended by an immense audience, and Mrs. Luisa Singuf, Clarice Paul and Mrs. Richard H. Lee, who appeared before the Fortnightly Musical Club at the Knickerbocker Theater.

The Diaghileff Ballet Russe gave three artistic performances at the Colonial Theater recently. The orchestra, under the direction of H. H. Heidelberg, gave an excellent performance of Strauss's "Till Eulenspiegel" tone poem. Pierre Monteux was conductor of all other numbers.

ALICE BRADLEY.

### Eight-Year-Old Pianist Improvises at Her Benefit Concert

A benefit concert for Tolbie Snyderman, eight-year-old pianist, met with enthusiastic welcome Sunday evening, Feb. 25, at the Educational Alliance, New York. The artists included the Scheinkman Trio, Julius Scheinkman, violinist; Lillian Scheinkman, cellist, and Samuel Scheinkman, pianist; Betty Seddon, mezzo-contralto, accompanied by Lotta Davidson and Tolbie Snyderman. The little pianist played with remarkable ability. She amazed the audience, among which were many professional musicians, with her extemporizing gifts. The child is now studying with Gustav L. Becker of Steinway Hall, New York.

## ECHOES OF MUSIC ABROAD

[Continued from page 11]

opera season in Buenos Ayres last Summer, but before the date of departure came she fell ill and her physicians attested that she would not be able to fulfill her contract.

The managers brought suit against her for breach of contract, notwithstanding, and a verdict for damages was awarded them. But the singer carried her case to the Court of Appeals and that tribunal has now reversed the finding of the lower court and directed the impresarios to pay the costs.

AN opera written for David Bispham may have its première in Melbourne this year. The name of it is "Malvolio" and the composer is Fritz Hart, who talks of producing it at his conservatory. The American baritone collaborated with the Australian composer in adapting the libretto.

It is at Hart's conservatory that Mme. Melba does her teaching in Melbourne. As soon as the great diva returns from her flying trip to this country, Gluck's "Iphigenia in Aulis" is to be given by the students, to be followed, according to present plans, by "Iphigenia in Tauris."

J. L. H.

MISS LENORA SPARKES, soprano, of the Metropolitan Opera Company, is available for a few open dates for Spring Festivals.

Management: W. R. MACDONALD, Inc.

1451 Broadway, New York

# GALLI CURCI

Assisting Artists: Manuel Berenguer, Flautist; Homer Samuels, Accompanist

Manager, CHARLES L. WAGNER  
D. F. McSWEENEY, Associate Manager  
1451 BROADWAY, NEW YORK  
Clickering Piano Used

Now the Sensation of New York  
Brothers Leo, Jan and Mischel

## CHERNIAVSKY

3 SOLOISTS 3



VIOLINIST, PIANIST, 'CELLIST  
IN JOINT RECITALS

Booking Now for 1917-18 Season  
U.S.A. Management: HAENSEL & JONES  
33 W. 42d Street, N. Y.  
Managers of World Tour, Howard Edie & Geo. Scully, address c/o Haensel & Jones.



# LEADING ROLES SUNG WITH THE Metropolitan Opera Company

—by Mme. Margarete Ober—

Ortrud in "Lohengrin" in German  
Oktavian in "Der Rosenkavalier" in German  
Eglantine in "Euryanthe" in German  
Waltraute in "Götterdämmerung" in German  
Katherine in "The Taming of the Shrew" in German  
Laura in "La Gioconda" in Italian  
Azucena in "Il Trovatore" in Italian

Erda in "Das Rheingold" in German  
Fricka in "Die Walküre" in German  
Erda in "Siegfried" in German  
Brangaene in "Tristan und Isolde" in German  
Amneris in "Aida" in Italian  
Marina in "Boris Goudonoff" in Italian  
Nancy in "Martha" in Italian

and

Alisoun in "The Canterbury Pilgrims" in English

## MARGARETE OBER Contralto

### *Some Press Comments of her Successes this Season:*

**Philadelphia Inquirer**, February 7, 1917: "A noteworthy and highly enjoyable feature of the representation was the Amneris of Mme. Margarete Ober. This gifted and charming young woman has made rapid strides in her art since her comparatively recent début here, and she has done nothing better than her extremely vital and intensely emotional embodiment of the love-crazed and insanely jealous Amneris. This part is sometimes made unsympathetic or even repulsive by a failure to emphasize the depth and sincerity of Amneris' fatal passion, but that was a mistake which Mme. Ober avoided and her Amneris must be recorded as one of the best that has been seen here since the days of Annie Louise Cary and that is 'going some.'"

**New York Morning Telegraph**, January 21, 1917: "Margarete Ober as Erda was an especially brilliant personage in the performance, and those who are in keen anticipation of the matinee sequence will wonder whether Mme. Schumann-Heink can transcend the great singing and fine acting of Mme. Ober last evening in her biggest and best interpretation of Erda."

**Philadelphia Inquirer**, December 20, 1916: "Margarete Ober as Nancy demonstrated with what significance and value a really fine artist can invest a comparatively inconsiderable role."

**Philadelphia Evening Star**, December 6, 1916: "One of the features of the evening was the Ortrud of Margarete Ober, an outstanding, vigorous, dramatic and well-sung performance. She gave us an Ortrud which will match the best that we have had and put to shame most of them. She acted every bit of every scene in which she appeared, giving a graphic, histrionic picture of what the action meant, of the emotions she was undergoing and the sentiments she desired to express."

"Her mezzo of pleasing quality seemed bigger than ever and was adequate and more for all the trying music of the night-watch scene. It rang out with clarity and strength and she used it as would only a great artist."

**New York Evening World**, November 18, 1916: "It would be hard to conceive a better characterization in song or in action of the equivocal Oktavian than Margarete Ober."

**New-Yorker Staats-Zeitung**, November 24, 1916: "Mme. Ober filled the part of Azucena with the fiery breath of her temperament and the power of her voice."

**New York Morning Telegraph**, January 25, 1917: "Margarete Ober has fixed herself as an ideal Ortrud and in last evening's performance she more than held her own high place in public estimation."

Management:

ANTONIA SAWYER, Inc.

ÆOLIAN HALL, NEW YORK



## How to Become an Opera Singer

Anna Case Discusses the Essential Qualifications—Differences in Dramatic, Lyric and Coloratura Soprano Voices—The Length of Time Required to Prepare for the Operatic and the Concert Stage

By ANNA CASE

[Anna Case is an American member of the Metropolitan Opera Company who is distinguished in that her training for opera has been carried on in America.]

A GREAT deal is involved in the words, "How to become an opera singer," assuming, of course, that it is the desire to become one of the first order.

What I shall endeavor to do for the readers of this article is to serve both amateurs and those who intend to become professionals. That being the intention, it is well to state some of the qualifications I believe the young American woman requires before she is justified in choosing a vocal career, and the kind of career she may reasonably hope to have.

There must be, first of all, a good natural voice, sound health and intelligence. The last is very important.

A good voice is one that is agreeable to the ear and that has the range and power demanded by the needs to which it is to be put. If the girl wishes to have a grand opera career, the voice should have more stamina than if she merely plans to sing in concert; while one who wishes to embark upon song recital work cannot well succeed to a marked degree unless the instrument is susceptible to many varieties of tonal color.

Sopranos being more numerous than mezzo-sopranos or contraltos, it seems fitting that they should receive initial consideration. As most people know, there are three general classifications of the soprano voice, which may be set forth as follows:

### The Dramatic Soprano

The dramatic soprano. This instrument is usually strong and sonorous and, to be of grand opera suitability, must have much endurance on the high notes

from, say, the G above the treble staff to a high C. It is not enough for a dramatic soprano to be able to sing an occasional high A, B or C. The upper voice



Photo © Ira L. Hill

Anna Case, the Popular American Lyric Soprano of the Metropolitan Opera House

must be ready at all times, because the requirements in an operatic rôle are for numberless "top notes" which cannot be other—if an audience is to be satisfied—than vibrant. While the lower register

of the dramatic soprano is seldom round and full the medium should be solid, for much of the singing has to be done in that part of the voice.

The lyric soprano has less substance than the dramatic, although there are many lyric instruments almost as large in volume as the more rare dramatic soprano. The main difference, I should say, rests in the fibre of these different types of voices; for, while a lyric may be almost as large as a dramatic, it generally happens that the substance of the dramatic is firmer than the lyric. For example, a lyric voice would be like a pencil with a small lead, with the dramatic soprano comparable to a pencil with much larger bit of lead in diameter—the size of the lead representing the substance of the respective voices. The lyric soprano is almost always more flexible than the dramatic, and usually is a trifle sweeter in quality, though not invariably so. It should have the same range as the dramatic soprano, for operatic purposes, and may be utilized for coloratura parts if there is exceptional agility present—something that occasionally obtains.

### The Coloratura

The coloratura soprano is lighter in texture than the lyric and seldom is serviceable in grand opera save for music of rôles that are wholly florid. In range the coloratura soprano ordinarily extends to one, two or even more full notes above the high C, but the lower register is nearly invariably thin and weak with the middle register only slightly better. There are exceptions, of course, but not often.

After the candidate for singing honors has had her voice tested by several competent instructors—and it is well to secure several opinions, some from experts who do not teach—it will develop that it is either an ordinary voice in quality and other resources, or that it is exceptional. Only the exceptional voice, where there is not great talent in other ways, entitles the soprano to strive for grand opera. If the instrument is pronounced fit for grand opera, then there come other matters for consideration.

The most essential are good health and a sound throat, for without them no singer can hope to endure the strain that is involved in the struggle to make a career in grand opera. It is imperative, therefore, for the young woman to secure a physician's verdict, as well as that of a throat specialist, on her health assets, and if the verdicts be favorable the next important factor requires attention.

That asset is musical and dramatic intelligence. And by this is meant quickness of musical perception, adaptability to learning music and committing it to memory, and a tendency toward acting. Unless one has more than average intelligence, one cannot master the comprehension of music in its broad sense. It is not enough to be able to read with the aid of a piano when playing with one finger. The opera singer who succeeds seldom goes far—without something remarkable in the way of other talents—who has not a pretty fair knowledge of the structure of music, a fair general education and ready perception. Look well to the question of intelligence.

Next in order appears application, for no opera career is possible unless the well equipped candidate will study faithfully and shun temptations to relax and have "good times" which may use up valuable time and cause impairment of health. To study two or three hours one day and then skip a day is most harmful in its interference with steady progress. Moreover, as the student's progress rests mainly with her own application at home, she cannot expect the teacher to do for her what she manifestly must do for herself.

### The Need for Patience

I cannot emphasize too strongly the need for patience, a quality that seems to be denied many young American women. They all assert their willingness to do what is necessary to become professional singers, yet, when the moment arrives for the study to begin, wish to jump in a few months into a money-paying position. This is quite wrong. I know of few instances where the pupil has not found it necessary

to give several years of hard effort before becoming equipped to sing in grand opera, while the concert singer should not try to secure financial engagements short of two years' sincere endeavor. I appreciate that church positions are to be had in a comparatively brief time where the singer's voice is naturally free from conspicuous defects, and yet I advocate refraining from public singing until the voice has been absolutely "placed"; otherwise bad habits are unconsciously formed that later are hard to eradicate.

Finally we reach the other questions at issue, such as self-denial, meeting discouragements without losing heart, developing a measure of business judgment which must be had in professional singing, the exercise of tact and the cultivating of what personality the singer may have. Other things being equal, it goes without saying that the girl who has comely features and a good figure has an advantage over those who haven't. Because of this, it is well for the homely girl to discover if she is extraordinarily gifted; otherwise she may encounter defeat solely on account of her lack of good looks. That indefinable something we call magnetism has a positive effect, for we occasionally hear a fine voice well handled that does not touch us, owing to the owner's lack of magnetism.

What I have said concerning sopranos with the professional aim may be considered by amateurs who naturally wish to sing as well as they can, and who wish to know the difference between the three types of soprano voices. Even though you may be an amateur, it is imperative that your instrument be trained as a dramatic soprano—if it happens to be that—rather than as a lyric voice. Otherwise you will be given music not adapted to your qualifications.

### Evening of Music by Alvin Wiggers at Newark Musicians' Club

NEWARK, N. J., Feb. 23.—Compositions of Alvin S. Wiggers made up the program at a recent Composer's Night of the Newark Musicians' Club. Mr. Wiggers's music showed fecundity and taste. It was competently interpreted by May Korb, Margaret D. Stanley, Margaratha Hausman, sopranos; Florence B. Scott, Annette Faatz, contraltos; Ernest Burkhardt, John A. Campbell, tenors; Clarence C. Jackson, baritone; Millard Roubaud, Charles Macknet, basses; Edwin Wickenhoefer, violinist; Robert Atwood, cellist; Irvin F. Randolph and Alexander Berne, pianist. The composer acted as accompanist.

### Marcia Van Dresser Sings in Bryn Mawr, Philadelphia and Washington

Marcia van Dresser, soprano, recently made a number of important appearances in Philadelphia and Washington. A packed house of students and others crowded Taylor Hall at Bryn Mawr. The College Club of Philadelphia tendered her a big reception and a select audience heard her at a private musicale given by Mrs. Lippincott. William Phelps Eno presented Miss Van Dresser before 400 guests at a private musicale in Washington, which was followed by a similar event given by Paul Warburg. Egon Pollock, conductor of the Chicago Opera Company, was accompanist.

The Canadian Red Cross Society has made Percy Grainger, the pianist, a life member on account of his help and donations.

### HALPERSON'S OPERA LECTURES

On Successive Tuesday Evenings Until APRIL 10th

AT THE N. Y. COLLEGE OF MUSIC  
128 E. 58th Street, New York

Admittance - - - - - \$1.00

TUESDAY MARCH 20

"GIUSEPPE VERDI"

Illustrated by the Artist-Pupils of WILLIAM THORNER

Mr. Halperson is available for lectures before musical clubs, schools or under private auspices.

MANAGEMENT:

EGMONT H. ARENS 32 Union Square, New York

## Giuseppe DE LUCA

Baritone Metropolitan Opera Company, N.Y.

"The most important acquisition of the Metropolitan Opera Company in recent years."

MAY  
OCTOBER

Available  
Dates

Management:  
Metropolitan Musical Bureau  
Aeolian Hall, N. Y.



NEVADA REED  
VAN DER VEER MILLER

MEZZO-CONTRALTO TENOR  
ORATORIO—CONCERTS—RECITALS

Individually and jointly

Management: LOUDON CHARLTON, Carnegie Hall, New York



# GUSTAF HOLMQUIST

## BASS-BARITONE

Soloist with

Apollo Musical Club—6 Times

Evanston Club—5 Times

New York Symphony Orchestra

—5 Weeks

Minneapolis Symphony Orchestra

Personal Address: 624 So. Michigan Ave., or 1430 Argyle St., Chicago

SOPRANO  
Metropolitan Opera  
Company

# EDITH MASON

Available for Concerts and Recitals, MAY and JUNE, 1917

Concert Direction FOSTER & DAVID

500 Fifth Avenue

New York City



# "One Man Festival of Song" JOHN McCORMACK'S Unique Record

During the month of February John McCormack had the distinction of appearing six times in Symphony Hall, Boston, an experience without precedent in the musical history of America. On February 2d and 3d he appeared as soloist with the Boston Symphony Orchestra, and later returned for what has been referred to as a "One Man Festival," giving four concerts in the same hall on Feb. 18th, 20th, 22d and 25th.

The outstanding feature of the "festival" was not the fact that four concerts were given in eight days, that every seat for all four engagements was sold long before the first one was given—including twelve hundred and eighty (1280) on the stage. No, the most important and significant feature was the fact that a different program was offered at each concert, making a total of fifty-eight (58) numbers. In addition to these there were forty-one encores, only four of which were repeated.

H. T. Parker of the Boston Transcript avows that: "Relatively speaking, Mr. McCormack's repertory is as wide as his public."

## The Proof

### PROGRAM No. 1 SUNDAY AFTERNOON, FEBRUARY 18

#### PROGRAMME

- I.  
(a) Air: "Dear eyes so tender" (Julius Caesar).....Handel  
(b) Air: "Morraí Si" (Rodelinda).....Handel
- II.  
(a) Ave Maria.....Schubert  
(b) Faded Flowers.....Schubert  
(c) May Night.....Brahms  
(d) Spirit Presence.....Schumann
- III.  
IRISH FOLK SONGS:  
(a) Moirlough Mary.....Arr. by Milligan-Fox  
(b) Two Fragments { DaLuain, daMairt.....Arr. by Hughes  
The Magpie's Nest.....Arr. by Hughes  
(c) Must I go Bound.....Arr. by Hughes  
(d) Pastheen Fionn.....Arr. by Milligan-Fox
- IV.  
(a) One Year (1914-15).....H. T. Burleigh  
(b) Your Eyes.....Edwin Schneider  
(c) Cradle Song.....Hamilton Harty  
(d) Her Portrait.....John Melvin

### PROGRAM No. 3 THURSDAY EVENING, FEBRUARY 22

#### PROGRAMME

- I.  
(a) Menic.....E. A. MacDowell  
(b) Long ago, sweetheart mine.....E. A. MacDowell  
(c) Merry Maiden Spring.....E. A. MacDowell  
(d) As the gloaming shadows creep.....E. A. MacDowell
- II.  
(a) Time Enough {.....Ethelbert Nevin  
(b) Little Boy Blue {.....Ethelbert Nevin  
(c) Dear love, when in thine arms {.....Geo. W. Chadwick  
(d) Before the Dawn.....Geo. W. Chadwick
- III.  
IRISH FOLK SONGS:  
(a) Norah O'Neale.....Arr. by Hughes  
(b) The Next Market Day.....Arr. by Hughes  
(c) In Dublin's Fair City.....Arr. by Page  
(d) Lament.....Arr. by Stamford
- IV.  
(a) The Bitterness of Love.....James Dunn  
(b) One gave me a Rose.....Edwin Schneider  
(c) Deep River (Old Negro Melody).....Arr. by H. T. Burleigh  
(d) Exaltation.....Mrs. H. H. A. Beach

### PROGRAM No. 2 TUESDAY EVENING, FEBRUARY 20

#### PROGRAMME

- I.  
(a) Oh Sleep, why dost thou leave me?.....Handel  
(b) Tell Fair Irene.....Handel
- II.  
(a) Secrecy.....Wolf  
(b) Seraglio's Garden.....Sjögren  
(c) Serenade.....Bleichmann  
(d) When night descends.....Rachmaninoff
- III.  
IRISH FOLK SONGS:  
(a) The Lagan Love Song.....Arr. by Harty  
(b) The Light o' the Moon.....Arr. by Hughes  
(c) Kathleen O'More.....Arr. by Hughes  
(d) Nellie, my love and me.....Arr. by Dr. Joyce
- IV.  
(a) When I awake.....H. T. Burleigh  
(b) Unmindful of the Roses.....Edwin Schneider  
(c) The Day is done.....Margaret R. Lang  
(d) The Trumpeter.....Airlie Dix

### PROGRAM No. 4 SUNDAY AFTERNOON, FEBRUARY 25

#### PROGRAMME

- I.  
(a) Recitative and Air: "Ingannata una sol Volta" (Agrippina).....Handel  
(b) Air: "Begli occhi del mio ben" (Rodrigo).....Handel
- II.  
(a) The Vision.....Mozart  
(b) To Chloe.....Mozart  
(c) Night and Dreams.....Schubert  
(d) The Soldier.....Schumann
- III.  
IRISH FOLK SONGS:  
(a) Sal oge Ruadh (Ancient Connaught Air).....Carl Hardebeck  
(b) Reynardine.....Arr. by Hughes  
(c) The Lark in the Clear Sky.....Arr. by Exposito  
(d) The Foggy Dew.....Arr. by Milligan-Fox
- IV.  
(a) O Moon upon the Waters.....Charles W. Cadman  
(b) A California Troubadour.....Henry Hadley  
(c) Go, lovely Rose.....John A. Carpenter  
(d) The Sea hath its Pearls.....Rudolph Ganz

#### "The Paderewski of the Voice, both in versatility and drawing power."

"The series of McCormack concerts began most brilliantly in Symphony Hall yesterday afternoon. Such a series is probably unique in our musical history. That a single singer should give four concerts within eight days, in the largest hall of our city, is something hitherto unheard of.

"Probably no singer in the world can equal such a record. The reason of such prestige was not far to seek when one listened to the performance of yesterday afternoon. Mr. McCormack is the most versatile of all the great tenors of the present. He phrases splendidly and has perfect breath control. This was shown especially in the two Handelian operatic songs which began the concert, and was still more vividly revealed in his recent Handelian performance with our Symphony Orchestra. It means thorough vocal technique to deliver the long roulades of Handel without mutilating them. The quality of the singer's voice is also very beautiful. His pronunciation is a model for all singers. The success is deserved and Mr. McCormack may certainly claim to be the Paderewski of the Voice, both in versatility and in drawing power."—Louis C. Elson, Boston Advertiser.

#### "In every sense of the word one of the foremost singers of today."

"Rarely has Mr. McCormack been heard to greater advantage. The airs by Handel would have been a severe test of the art of any singer. Mr. McCormack, in this beautiful and difficult old music, showed again his musicianly taste in phrasing and his extraordinary clearness of diction. The songs by Schubert, Brahms and Schumann were sung in English translations and every word was as clear to the most distant listener as if the print had been before his eye. Yet there was no clipping short of vowels, or breaking of the continuity of the phrases. The singing tone was always maintained."

## McCORMACK with the BOSTON SYMPHONY

Philip Hale's Tribute: Mozart—"As Mozart would have liked to hear it."

"Mr. McCormack sang for the first time at these concerts. He should have been associated with the orchestra long before this. We know of no one, man or woman, in this country, with the possible exception of Miss Hempel, who is so accomplished a singer of Mozart's music, as Mr. McCormack.

"To sing Mozart's music is the supreme test. Many of us remember with pleasure Mr. McCormack's Don Otavio at the Boston Opera House four years ago. His performance then enraptured Mr. Weingartner, who wished to take him to German opera houses. The war prevented Mr. McCormack from taking part in the Mozart Festival organized by Lilli Lehmann at Salzburg.

"Heard in this way, the songs which ordinarily stand as beautiful melodies but nothing more to the great number of concert goers not familiar with the meaning of the German text, became truly intelligible, and it was astonishing to see how immediately they were understood and felt by the entire audience. Above all, the songs were interpreted with true simplicity, with feeling that was genuine, but expressed without force or exaggeration.

"Well might Mr. McCormack congratulate himself on his accomplishments and his reception. He might long since have contented himself with the laurels of a singer of popular airs, but he has studied always more seriously and thoughtfully, and has developed his vocalism and his musical knowledge until he is to be welcomed as one of the foremost singers, in every sense of the word, of today."—Olin. Downes, Boston Post.

#### "Sings as no other tenor of today can sing."

"There is really nothing new to say about Mr. McCormack's singing. It leaves nothing to be desired. He is ever at home whether in classical or popular selections and sings as no other tenor of today can sing. Small wonder that the public crowds the house wherever he appears. While Mr. McCormack is singing you are lost to your surroundings and living for the moment with the singer in his song."—Boston Traveller.

#### "If Brahms came to Boston?"

"The robust and straightforward rendition of 'May Night' was one which Brahms himself might have applauded vigorously had he heard it."—The Christian Science Monitor.

"McCormack is the most versatile of the great tenors of our time."—Louis C. Elson.

CHAS. L. WAGNER, Manager; D. F. McSweeney, Associate Manager, 1451 Broadway, New York



### Bauer Plays in Masterly Manner at Lake Erie (Pa.) College

LAKE ERIE, PA., March 3.—A brilliant recital was given at Lake Erie College last night by Harold Bauer, the pianist, who played an exacting program in masterly fashion. Persistent applause rewarded the pianist's interpretations of Beethoven's Sonata, Op. 58; Schumann's "Carnaval" and Chopin's Scherzo in C Sharp Minor. The Brahms Rhapsody in G Minor also commanded admiration. After being called back repeatedly, Mr. Bauer added the "Moment Musical" of Schubert. This was the third in the series of artists' recitals at Lake Erie College, the first having been given by Mrs. Edward MacDowell, the next by David and Clara Mannes, while the fourth will be a vocal recital by Oscar Seagle.

### Apollo Quartet in Gardner (Mass.) Concert

GARDNER, MASS., Feb. 24.—The Gardner Boat Club presented a concert of sterling worth last evening, when the Apollo Quartet of Boston, William Whitaker and Lyman Hemenway, tenors; John Smallman, baritone, and Alexander Logan, basso, gave a program of solo and quartet numbers of great variety and interest. Both in their solo and quartet numbers these men gave a highly artistic and well balanced performance.

### Complimentary Concert by Oberhoffer Players in Hutchinson, Kan.

HUTCHINSON, KAN., Feb. 25.—Lovers of fine ensemble playing are deeply indebted to the Spring Music Festival Committee for bringing the Minneapolis Symphony Orchestra here last Monday, when Emil Oberhoffer's splendid organization gave a free public concert. About 4300 heard the program, which included Tschaikowsky's "Pathétique" Symphony. A novel feature was furnished by the "Two Indian Dances" by Dean Charles Skilton of the University of Kansas.

### Seagle's Singing Praised in Peoria

Oscar Seagle, the well-known American baritone, who was successful in his recent Middle Western tour, has returned to New York and will be heard in a number of recitals and concerts in the East within the next few weeks. Mr. Seagle was highly complimented after his Peoria (Ill.) recital, upon the beautiful, rich and resonant quality of his voice and its extraordinary power and unusual range. On Sunday afternoon, March 25, Mr. Seagle will give his first Brooklyn recital in the Academy of Music. His program will be devoted to songs in French and English. Of particular interest will be a group of negro spirituals, including new arrangements by H. T. Burleigh.

## COMMUNITY ORCHESTRA AN ACQUISITION TO MUSICAL LIFE OF NATION'S CAPITAL



A Small Part of the Washington Symphony Orchestra's Personnel, with Hamline E. Cogswell, the Conductor

WASHINGTON, D. C., March 6.—The Washington Community Orchestra, under the direction of Hamline E. Cogswell, director of music of the public schools, is the latest addition to local musical circles. It is composed of sixty-five musicians, men and women, banded together more for the study of ensemble

music and more for the purpose of acquainting the people with the simpler classics than for any great financial gain.

While not a school organization, it has the patronage of the Board of Education and the greater part of its ranks is filled by teachers, alumni, students, etc., of the public schools, which justly entitled it to its name of Community Orchestra. Though only a year old, with rehearsals during eight months of the year, it has shown itself worthy of musical recognition, as was evidenced at its recent

initial public performance at the auditorium of the Central High School.

Its other officers are assistant director and concertmaster, Lewis H. Chernoff, and manager, Walter C. Allen, while the personnel is as follows: Fourteen first violins, ten second violins, five violas, eight cellos, four double basses, two flutes, two oboes, one English horn, three clarinets, two bassoons, four horns, two trumpets, four trombones, one tuba, one timpanum, one base drum, cymbals, etc., one snare drum and one harp.

W. H.

### KARL BARLEBEN'S RECITAL

#### Sincerity and Good Schooling Revealed in Violinist's Performance

Karl Barleben, who made his bow to New York in a violin recital on the afternoon of Feb. 27 at the Princess Theater, is an earnest and thoroughly routinized player. Mr. Barleben is not a young man and is obliged to compensate for a scanty store of emotion and imagination by bringing a fine sincerity to his art. He withholds nothing of himself in the performance of a work, it would seem, and yet, unfortunately, Mr. Barleben's playing wants virility, life, spirit. His technique is adequate.

The violinist's program included the opening movement of the Tschaikowsky Concerto, Kreisler adaptations of Cartier

and Mozart compositions, the Bach Chaconne, Hubay's "The Chase," a Ries number, the Adagio from Spohr's Ninth Concerto and Sarasate's "Zigeunerweisen." Julius L. Schendel accompanied satisfactorily.

B. R.

### Lucy Gates to Make Chicago Début with Erickson Choral Forces

Lucy Gates, the widely known soprano, has been engaged as soloist for the concert of the Chicago Philharmonic Choral Society, O. Gordon Erickson, conductor, to be given in Orchestra Hall on March 21. The Chicago Symphony will participate. This will be Miss Gates's Chicago début. On March 30 Miss Gates will appear in a joint recital with Theo Karle, the tenor, at the National Theater, Washington.

**Oliver Ditson Company**

150 Tremont Street, Boston    8-10-12 East 34th Street, New York

Order from your local dealer

## My Favorite Songs

By Julia Culp  
Books I and II

High Voice

Low Voice

Price, each, \$1.00 postpaid

The favorite songs of this highly praised *Lieder*-singer are drawn from the music of many different lands, from her native Holland to our own America, and including France, Germany, Ireland, etc. This collection is made up of such numbers as have won Mme. Culp's affection as well as proved their acceptability to her enthusiastic audiences, and the volume is of extraordinary interest. A charming introduction from the singer's own pen and portraits enrich the book.

The triumphs of the singer are reflected in her book.—*The Musician*.

BOSTON NEW YORK

## THE ACADEMY of PHONOGRAPH TRIAL RECORDING

Affiliated with Lyraphone Company of America

Complete training in the technique of phonograph recording with actual laboratory practice in the making of records.

For Singers, Speakers and Instrumentalists

Send for terms and full information

12-14 West 37th St., New York City

Telephone, Greeley 615



ZABE  
T A

# BRENSKA

Mezzo—Contralto

Recital—Concert—Oratorio

Management  
Haensel & Jones    Aeolian Hall  
Knabe Piano



# LOEFFLER'S NEW SYMPHONY PLAYED IN BOSTON

His "Hora Mystica" Creates Profound Impression as Performed by Dr. Muck's Forces—Mrs. Beach Presents Her Own Concerto in the Same Concert—French Music Dominates Week's Events with Local Artists in Delightful Roles—Leo Ornstein's Fascinating Performance

Bureau of Musical America,  
120 Boylston Street,  
Boston, March 10, 1917.

THE flame of French music burned high this week. Charles Martin Loeffler, with his new symphony, "Hora Mystica," played by the Boston Symphony; Leo Ornstein in his piano recital for the scholarship fund of the Bertha Feiring Tapper Club; Martha Atwood-Baker and George Copeland in their performance of the Chausson "Poème de l'Amour et de la Mer," and Hélène Slatoff Portier in her Songs of the Poilus—all of these intensified the flame with the distillation of their art.

Mr. Loeffler is the best apostle in America of the spiritual influence of the neo-French School. A mind so sympathetic with the mind of Verlaine, of Maeterlinck, of d'Indy, of Debussy must needs be influenced by the revival of that perfect art product of the Middle Ages, the Gregorian Chant. For well he knows that, had it not been for a rediscovery (through the ceaseless labors of the Benedictines of Solesmes) of the mood and the technique of that old-world art we should have no "L'Etranger" of d'Indy, no "Vita Nuova" of Wolf-Ferrari, no "Pelléas et Mélisande" of Debussy, no "Hora Mystica" of Loeffler. There was a time when Mr. Loeffler was so absorbed in the beauty of the new-old art that in his charming village an hour's ride to the southwest of Boston, he organized and maintained a choir of boys for the performing of this plainsong. Perhaps it was in those days that on a summer afternoon he journeyed on foot to the old Benedictine monastery of Maria-lach in the Rheinpfalz, listened to the piping of shepherds and the chiming of bells, and at the hour of Compline, when the dying rays of the sun were lighting the rose window of the Cathedral, came upon the monks singing that loveliest of all their antiphons, the Salve Regina. It is this frail prayer that sweetens the day's toil for the ascetic Trappists of the Abbey of Our Lady of the Valley, in Rhode Island, for the studious Benedictines of Solesmes, exiled in Belgium, for those artist monks under Dom Mocquereau who have sought refuge near Ryde, in the Isle of Wight.

Here then is the inspiration as well

as the climax of Mr. Loeffler's latest creation. Only at the very end of the work, intoned by men's voices in unison, is the antiphon fully revealed, its melody soaring independently of the orchestra and yet not conflicting with it. The effect is comparable with the sublime ending of "Parsifal."

The symphony, in one movement, is totally unorthodox and without a single measure of compromise. Although it made a profound impression, none was so hardy as to boast of comprehending the work from start to finish. The most experienced, the most cultivated listeners confessed to a fifteen minutes' period midway in the work during which they lost their bearings. It is the consensus of opinion that the work ought to be heard again very soon, as it is unquestionably the most important novelty of the year in the Boston Symphony programs.

## Mrs. Beach Plays Her Concerto

The other distinguished artist of the evening was Mrs. H. H. A. Beach represented as both composer and executant. She gave an astoundingly fiery performance of her Concerto in C Sharp Minor, for pianoforte and orchestra, which she had played seventeen years earlier under Mr. Gericke. The Concerto, though somewhat prolix, is a solid piece of work, worthy of the reputation of this musician who has taken her place among the foremost American composers.

The only "outsider" on the program was Karl Goldmark, whose graceful Overture "In Frühling" was a happy choice for the opening number. For the third time this season the assisting chorus had been prepared by Stephen S. Townsend, the new arrival among chorus conductors in Boston. Mr. Townsend's honorable career as singer and teacher finds a fitting climax in this successful departure.

In the very gifted, very original, tremendously fascinating Leo Ornstein, the neo-French School has a fortunate interpreter. In his Steinert Hall concert consecrated to the memory of his teacher and friend, Mrs. Tapper, Mr. Ornstein played some Ravel and some Chopin, then more Ravel and more Chopin. With this unusually arranged program he gave profound pleasure and a bit of pain. Lovers of Chopin were hurt at Mr. Ornstein's unpardonable liberties with the composer's rhythms, rhythms which no rubato ought to be allowed to obliterate. They felt that there were moments when the phrase was distorted for the sake of an unimportant note or two. But if one had previously doubted Mr. Ornstein's genius, one had merely to listen to the young man's poetic playing of the Ravel "Sonatina," "Oiseaux Tristes," "Le Barque sur l'Océan," "Gaspard de la Nuit." Nothing more remarkable has been heard in Boston this season. The audience was very large and very enthusiastic. There were written and spoken requests for "Wild Man's Dance," but Ornstein, the composer, was not present on that memorable Saturday afternoon.

## Boston Artists Appear

On the night before, a promise of the joint appearance of two of the most beloved of local artists brought out a large and distinguished audience. Martha Atwood-Baker, soprano, has been advancing so rapidly as an interpreter that the mere announcement of her name arouses interest. Yet her devoted admirers were astonished at the beauty of her work in the big Chausson "Poème." Here is a voice as admirably adapted to the mood of modern French Song as is Mary Garden's, a voice of haunting beauty in its middle and lower register. In the more deliberate passages—those depicting meditation or quiet ecstasy—Mrs. Baker is without a superior. But her French seems closer to her than her German songs, so that one regretted the order of her second group. The novelty (for the performance of which Mrs. Baker had especially engaged the Boston Philharmonic Trio), Robert Kahn's "Sieben Lieder," Op. 48, would better have preceded the gorgeous Chausson music. The audience warmly applauded the novelty and insisted on a repetition of the sixth of the group, a particularly pleasing melody well harmonized and accompanied by muted violin and cello.

Mr. Copeland's appearance on the stage for his solo group was the signal

for what the press calls "an ovation." There was irresistible dash in his playing of the three Spanish movements, "El Polo" (Albeniz), "Danse Espagnole" (Grove), "Recuerdos" (Granados) and the audience refused to release him until he had added two of his other trophies, Debussy's "Clair de Lune" and Strauss's "Blue Danube" Waltz. Mr. Copeland played all the accompaniments too, except for the Kahn cycle.

A dissimilar array, but one excellently adapted to its purpose, was the program of songs, flute solo, and organ transposition offered to a large, expectant audience at Tremont Temple by Evelyn Scotney, Howard White, Charles De Mailly, and H. Seiler, on Thursday night. Mr. and Mrs. White are gifted with voices, brains and the love of work. No surprise, therefore, to find them each year a little more delightful, considerably more mature in their art. If she were content to give the people what they like she could go on a madscene-ing and a caronome-ing for the rest of her vocal days. But she prefers to relegate chain trills, rapid-fire cadenzas, and sustained high E's to the closet for fine-to-be-gotten-out-for-company when nothing else will impress the "company." Even in the good old days of the Boston Opera Company, Mme. Scotney rebelled at being restricted to the rôle of *La Charmeuse* in "Thaïs," *Gilda* in "Rigoletto," *Lucia* in "Lucia di Lammermoor." She wanted to sing, to interpret character and emotions. But no! The Henry Russell-Alexander Kahn business acumen had ferreted out a human nightingale with a box-office high note and poor Evelyn Scotney was too many miles from her native Australia to hold out 'gainst their persuasions.

But hear her now! Heaven be thanked, the pyrotechnics are less thrilling and the low voice has developed. *Lucia's* crazy gems sparkle less clearly, but *Annie Laurie's* charms of face and heart are lovelier than before.

## Song of An Unknown Admirer

Mr. White is not merely a good singer. He is a man of education, culture, who understands his audience and handles it with genius. Despite his excellent singing, one was gladder when he merely talked—once to tell the audience that an unknown admirer of Mme. Scotney had sent in a set of verses and signed them "Suzanne"; that these verses had been made into a song by Mr. White himself; that Mrs. White (Mme. Scotney) was now going to sing that song and Mr. White was going to play the accompaniment; and that if "Suzanne" was in the audience she ought to make herself known in some way. The lines were pretty, the musical setting was charming, and the performance altogether delightful. Suzanne appeared in the green room later.

Charles De Mailly of the Boston Symphony Orchestra played the Concertino for Flute, by Chaminade, and the obbligation to the Mad Scene and "By the Waters of Minnetonka." Mr. Seiler opened the concert with an organ transcription of the "William Tell" Overture.

Other events deserving to be recorded are the piano recital at Steinert Hall of Thompson Stone, who gave a Mozart-Mendelssohn-Chopin-Ravel-Scott-Albeniz-Liszt program; and the delightful program of songs given by the attractive young contralto, Gertrude Tingley, at the home of Dr. Charles Peabody of Harvard University. She sang twelve songs, some of them with such beauty and skill that the good Cambridge folk demanded a

second and a third hearing. Dr. Peabody, himself a distinguished amateur, presided.

HENRY GIDEON.

## BOSTON CHORUS WELCOMED

Mr. Townsend's Singers Aided Ably by Charlotte Williams Hills

BOSTON, MASS., March 2.—The program for the Musical Art Club's concert, held in Jacob Sleeper Hall yesterday morning, was one of contrasting choice and interest. The Musical Art's Women's Chorus, Stephen Townsend, conductor, sang numbers by Chadwick, Horatio Parker and Bargiel; W. Lynnwood Farnam, organist of Emmanuel Church, was heard in three organ solos by César Franck, Böellmann and Böely, and Charlotte Williams Hills sang an aria from Bizet's "Les Pêcheurs de Perles" and songs by Vidal, Busser, Clough-Leighter and William Arms Fischer. Harris S. Shaw accompanied the singer and J. Angus Winter the chorus. Mr. Townsend and his singers did splendid work, particularly in Chadwick's "Silently Swaying," which is a chorus rich in beauty and artistic effects.

Mrs. Hills is a singer who shows constant growth in all branches of her art. Not in our memory has she done a more beautiful bit of singing than that of this program.

W. H. L.

## RUTLAND LIKES LEGINSKA

Vermont City Flocks to Recital of the Gifted Woman Pianist

RUTLAND, VT., March 5.—A rare treat was given Rutland on Feb. 6 at the Playhouse, when Ethel Leginska gave a piano recital which had never been equalled in this city. The audience was a most enthusiastic one and entirely in sympathy with the artist from the opening number until the close. Beethoven's "Wrath Over the Lost Farthing" and Chopin's Nocturne in C Minor were plainly favorites. The Liszt numbers, "St. Francis Walking on the Waves," "La Campanella" and the Rhapsody, No. 8, were particularly well performed.

After repeated curtain calls, Miss Leginska responded with several encores, including arrangement of "The Beautiful Blue Danube Waltzes" by Strauss, Schubert's "Marche Militaire," Chopin's Nocturne in D Flat. A music box imitation gave Miss Leginska an opportunity to display her fairy-like lightness of touch.

E. J. W.

Ysaye's Playing the "Talk of the Town" in Boston

BOSTON, MASS., March 5.—With every available seat and standing space taken, both in the auditorium and upon the stage, and a surging crowd in the corridors clamoring for admission, Eugen Ysaye, the Belgian violinist, made a triumphal re-entry at Symphony Hall yesterday afternoon for his first recital here this season. His performance is the talk of the town this morning, and press and public are alike in their great praise of his playing.

W. H. L.

## Smith College Orchestra in Concert

NORTHAMPTON, MASS., March 8.—The Smith College Orchestra, Rebecca Wilder Holmes, director, gave a successful concert last evening in John M. Greene Hall. Mendelssohn's "Scottish" Symphony was the principal offering. Carolyn Otis and Frances Fribourg, violinists, were the soloists.

W. E. C.

The Glee Club of Columbus, Ind., furnished music for the inauguration of President Wilson. The United States Marine Band furnished the instrumental music.



SOPRANO

RUISELL

Concert Oratorio Recital

Mgt.: W. R. MacDonald, Inc.  
1451 Broadway  
New York

**CARMINE FABRIZIO**

—Violinist—

Address: Symphony Hall, - Boston

**MARGARET GOW**  
CONTRALTO SOLOIST  
Teacher of Singing  
Trinity Court - BOSTON

**FAY CORD**  
Soprano

Management:  
East—K. M. White, Colonial Bldg., BOSTON.

## THE WITEK-MALKIN TRIO

ANTON WITEK      MRS. VITA WITEK      JOSEPH MALKIN  
The Great Bohemian Violin Virtuoso      Famous Berlin Pianist      Greatest Russian 'Cellist  
and Concert Master of Boston Symphony

Available for Recitals of Solos, Joint and Chamber Music

Represented by MAX O. KUNZE      ::      ::      ::      Symphony Hall, BOSTON, MASS

**HELEN ALLEN HUNT**      CONTRALTO SOLOIST AND TEACHER  
Studio: 509 Pierce Bldg., Boston, Mass.

**LAURA LITTLEFIELD** —SOPRANO—  
Management W. R. Macdonald, 1451 Broadway, N. Y.      Address: 87 St. Stephen St., Boston

**Harriot Eudora Barrows**  
Teacher of Singing      SOPRANO      Trinity Court, BOSTON



## GIVE CONCERT IN MIDST OF GALVESTON CARNIVAL

Hochstein Heard with Choral Club at Time of Mardi Gras—Director Is Miss Littlejohn

GALVESTON, TEX., Feb. 24.—David Hochstein, violinist, made his first appearance here coincidentally with the first great Galveston Mardi Gras, which



Elfreda Littlejohn, Director of Galveston Choral Club

was participated in by the U. S. Flagship Columbia. In spite of the divided attention resulting from these carnival festivities, Mr. Hochstein entertained an audience of fair numbers and the people were thrilled to a degree of demonstrative enthusiasm. The Choral Club, under whose auspices Mr. Hochstein performed, was gratified at the results. Elfreda Littlejohn is director of the Choral Club.

The Choral Club sang "The Wish," Cadman; "Good Night, Good Night, Beloved," Pinsuti, and "Pierrot," Johnston. Sam T. Swinford acted as accompanist for Mr. Hochstein and Dorothea Haardt for the club.

The Orpheus Club, under the direction of G. E. Kramlich, manifested interest in community singing by giving a beautiful concert free to the public, at the city auditorium. The soloists were Dorothea Haardt, pianist; Cartledge Campbell, baritone; Shaw String Quartet, the latter consisting of Conway R. Shaw, Otto A. Haardt, Jr., violins; Ellis P. Collins, viola; W. Andres Selkirk, cello.

Sigmund Spaeth, "Mail" Critic, Weds

Announcement has been made of the marriage of Sigmund Spaeth, music critic of the New York *Evening Mail*,

to Irene Katharine Lane, a talented author, on Tuesday, Jan. 30, at Greenwich, Conn. Mrs. Spaeth is a sister of Mrs. Anne Page Teed.

## STOKOWSKI VISITS PITTSBURGH

Orchestra Heard in Two Concerts—Gallo Troupe Draws Good Houses

PITTSBURGH, PA., March 5.—Regardless of the fact that there was no soloist a large audience attended the fourth of the five pairs of concerts given here by the Philadelphia Orchestra, Leopold Stokowski, conductor. The orchestra gave the night concert last Monday at the Shriners' Mosque in Bigelow Boulevard and the afternoon concert Tuesday in the Nixon Theater and played to large audiences. It was a splendid program. Glinka's Overture to his opera, "Russlan and Ludmilla," was given a splendid presentation. Borodine's Second Symphony was well received. It was again demonstrated that the Shriners' Mosque auditorium offers the best place in Pittsburgh for a performance of this character and particularly as to seating capacity.

The San Carlo Grand Opera Company gave a series of operas at the Alvin Theater last week and played to large houses, as has been the custom of this organization in the past. The operas included "Cavalleria Rusticana" and "Pagliacci," "Rigoletto," "Martha," "La Gioconda," "Carmen," "Lucia," "Lohengrin" and "Il Trovatore." E. C. S.

## EDWIN SWAIN'S TOUR

Baritone's Two Months' Trip Takes Him Through South and West

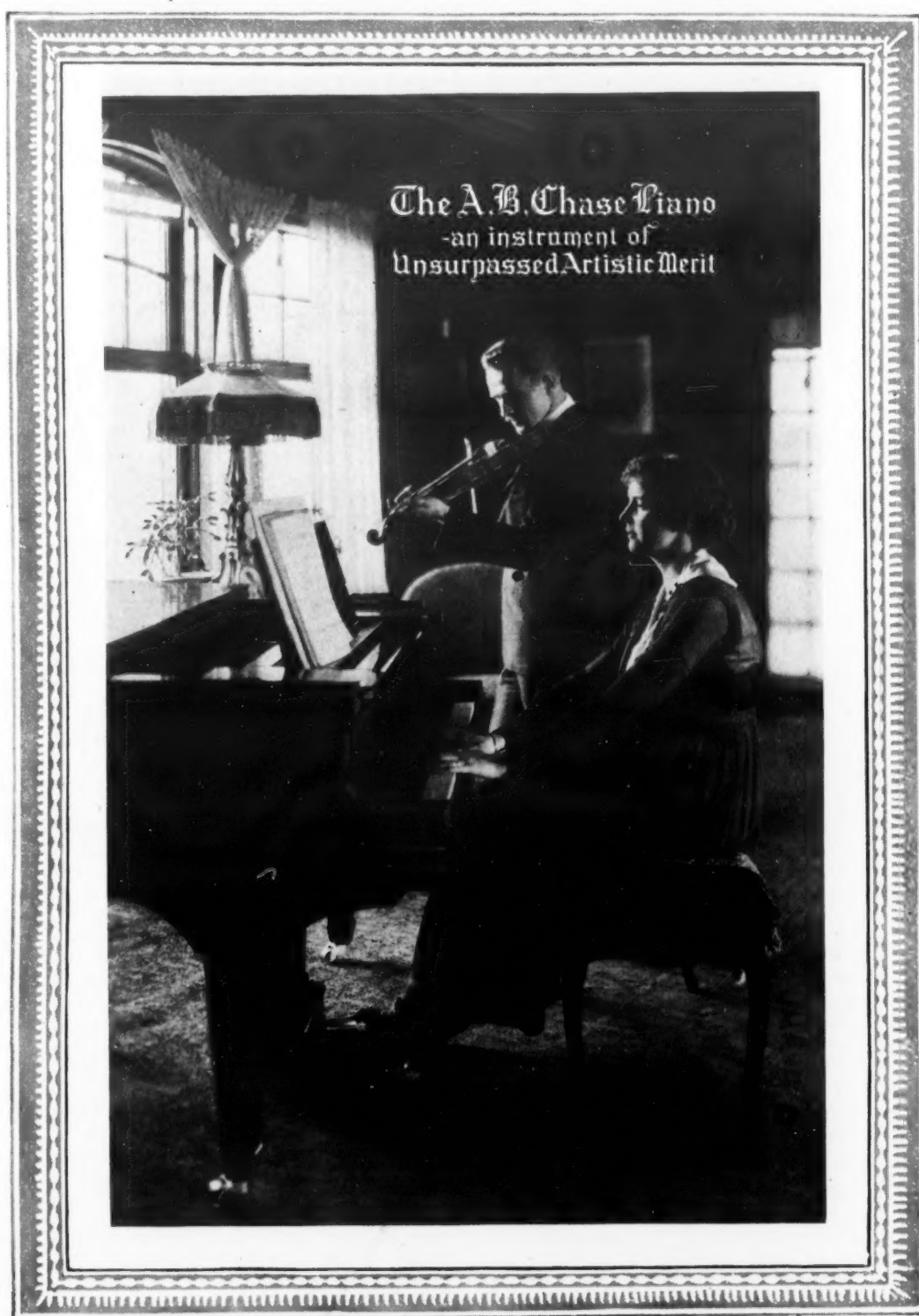
Edwin Swain, the New York baritone, has returned from a two months' trip through the South and West. In January Mr. Swain was heard in Denver, Colorado Springs, Pueblo, Oklahoma City, Tulsa, Muskogee, Fort Smith, Fort Worth, Dallas, Beaumont, Galveston, Houston, Waco and Austin. His February tour comprised San Antonio, El Paso, Tucson, Phoenix, San Diego, Los Angeles and Pasadena.

Mr. Swain included in his programs *lieder* of Brahms, Wolf, Schumann, Schubert and Grieg, the artistic interpretations of which were frequently commented upon.

Soprano and 'Cellist Win Favor in Jonás Musicales

May Scheider, the talented soprano, and James Liebling, the 'cellist, gave the program for the Alberto Jonás Club, New York, on Feb. 24. Miss Scheider's singing showed dramatic power, fine understanding and technical brilliancy. She offered an aria from Strauss's "Ariadne" and a group of smaller compositions. Her audience requested several encores. Mr. Liebling played two groups, displaying his thorough musicianship.

Calvin B. Cady of Columbia University has concluded his series of lectures at the Normal School, San José, Cal.



## BALLET IN SYRACUSE

Visit from Diaghileff Troupe—Apollo Club's Concert

SYRACUSE, N. Y., March 1.—Serge de Diaghileff's Ballet Russe appeared in its initial performance here last Thursday evening at the Empire Theater before a well filled house, if not one worthy of the artistic beauties presented.

The fifth annual concert of the Apollo Club took place Tuesday evening at the Onondaga. The audience was large and extremely applaudive. This club is composed of twenty-one of the best men singers in the city and their singing never lacks good tone and musicianship. Harry L. Vibbard conducts with great enthusiasm and authority.

The program was in a light and pop-

ular vein. Betsy Lane Shepherd, soprano, was the soloist and was most enthusiastically applauded. One of her best efforts was an encore, "To a Messenger," by Frank La Forge. The accompanist of the evening was Everett Snyder.

The program of the last Salon Musicale Club was of particular interest; it was modern French and was given by Mrs. Thomas G. Cranwell and Prof. Raymond Wilson, pianist. Mrs. Cranwell sang songs by Debussy, Fauré and Hahn. Mr. Wilson, besides a group of Debussy numbers, played the aria from César Franck's Prelude, Aria and Finale and numbers by Ravel and Pugno. The musicale was at the home of Mrs. Hendrick S. Holden. L. V. H.

Dadmun to Be Soloist in Oberhoffer Tour

On March 14, Royal Dadmun, the gifted baritone, left New York for the South, where he will sing in Galveston and New Orleans. His appearance in Galveston is in recital, for which he was engaged because of his success there last spring as soloist with the New York Philharmonic Orchestra. In New Orleans he is to assist the Schumann Club. This makes his third consecutive appearance in three years in the Louisiana capital. The latter part of March brings him back to the North, as he appears in a performance of Liza Lehmann's "Persian Garden," with William Janashek, at Englewood, N. J., on March 26. On April 7 the spring tour of the Minneapolis Orchestra, on which he is to be soloist, opens in Minneapolis.

Pianist Gets Verdict of \$17,500 in Damage Suit Against I. R. T. Co.

Rose Wulff, pianist and director of the Wulff Bureau of Musical Art, New York, won a verdict of \$17,500 in a damage suit against the Interborough Rapid Transit Company for injuries sustained on Feb. 13, 1916. The plaintiff alleged that she was badly injured when her left hand was caught in the closing of a side door in the subway and that she can never earn her living again as a piano soloist, as she did formerly.



## WILLIAM SIMMONS

BARITONE Engaged To Sing

## BRUCH'S CROSS of FIRE

Pittsburgh, Litchfield, Conn. Washington, Conn.

Mozart Society

Festival

Festival

April 19

Aug. 25

Aug. 26

76 West 68th Street

New York

Phone Columbus 4316

# FRANK DOSSERT

## VOCAL INSTRUCTION

1204-5 Carnegie Hall, New York  
Telephone: 737 Circle



## "Star-Spangled Banner" Strains in "Butterfly" Set Enthusiasm of a Paris Audience Ablaze

Performance of Puccini's Opera by Scala Company at the Opéra Comique Interrupted for Five Minutes While Audience, on Its Feet and in a Veritable Frenzy, Cheers America's National Anthem—The First Paris Production in the Franco-Italian Musical "Entente"—Bruneau's "Messidor" Sung at the Opéra and Admired for Its Score and the Accompanying Ballet—Concerts for War Charities—The Opéra Comique's Tragic Roll of Honor

Bureau of Musical America,  
27 Avenue Henri Martin,  
Paris, Feb. 23, 1917.

"**MADAMA BUTTERFLY**," as given by the artists of the Scala, Milan, at the Opéra Comique, was the first official manifestation of the Franco-Italian *entente* for the diffusion and exchange of music in Allied countries. The performance took place in the afternoon and never was there a more brilliant audience or one more in sympathy with the singers.

"Butterfly" under such management comes to Paris at a moment when it begins to look as though America really intended to enter the great war, and when *Pinkerton* and *Sharpless* entered and the few bars of the "Star Spangled Banner" sounded, the noise and acclamations were such that for a full five minutes all music had to stop and everyone joined in the "scream." People had sprung to their feet at the first note of the American National Hymn and they stood waving arms and crying and whistling in a real frenzy. Order was finally restored when the assembly decided that it had come to listen to the opera. But the audience was on the *qui vive* thereafter to applaud the singers at every opportunity.

Rosina Storchio, who took the rôle of *Butterfly*, is one of the leading Italian sopranos of the day, and her voice, rich, mellow, sympathetic, swayed the audience as much as the dramatic power she put in the rôle. We have seen lukewarm *Butterflies* in Paris, but this Italian one has real red blood and showed how a woman of character may be influenced by force of circumstances. Garbin, who took the rôle of the American

naval officer, was an interpreter of great merit, his lyric qualities putting him among the best singers ever heard in Paris. And that is not faint praise, for while the women's voices may not always be up to the mark, the tenors, baritones and basses here compare most favorably with those of any other country. As *Sharpless*, Giraltoni was a perfect actor and singer.

Gino Marinuzzi, who conducted the orchestra, is a real master. Even without the vocal part, the representation with such an orchestra would have been exceptional, for there was never a moment when the score was without brilliant shading and execution.

The other rôles were taken by Anita Giacomucci, Paltrinieri and Berthaud.

The *Matinée Artistique* at the Trocadero Sunday, given to aid war orphans, was very patriotic and the big building was packed. Any *réformé* or soldier on furlough may attend these functions, and military hospitals send convalescents in vans. So the audience is always interesting and as the artists give their services, everyone is appreciative and everything gets an encore. The *matinée* is supposed to begin at two, but for an hour before that time the vast hall is filled and a great number turned away. A small admission fee is charged and programs are paid for and in the entrance there is a subscription for the charity. The program was long and some of the best professionals in Paris took part. They included M. Sergeant, organist; Albert Lambert and Madeleine Roch, who sang the "Marseillaise"; MM. Villain, Lyon and Vary in a sonata, by Loeillet, for violin, cello and violin; Mlle. Brothier of the Opéra Comique, M. Winkopp and Lucy Arbelle of the Opéra, and M. Gills of the Opéra Comique.

An interesting *Matinée Musicale* was

that given this week by M. and Mme. Louis Gelis-Didot in their home in the Avenue d'Iena for the profit of mutilated soldiers. The basket was passed round and enough money realized to pay for artificial limbs for fifty soldiers. This fact was announced at the close of the program, and people were in such a good humor that some again contributed. The program was all that could be desired musically. Jane Bathori is a Paris favorite and certainly there is no more beautiful voice than hers off the stage to-day. Her husband, Emil Engel, has for years been singing in France, and the work of the two at this *matinée* was highly gratifying and entertaining. The Princess de Polignac, well known as composer, and Jeanne Dallies, with Jane Bathori and Louis Gelis-Didot, gave the Requiem, by Fauré, masterfully.

"*Messidor*," a lyric drama in four acts, the music by Alfred Bruneau and the story by Emile Zola, was presented at the Grand Opéra last evening to a crowded house. There are no longer librettos of the operas sold, and unless one knows a work or has some idea "what it's all about," the evening is apt to be a heavy one. It was so with "*Messidor*." The listeners sat hypnotized—for the music undoubtedly was good—but there was something lacking, and at the end of every act people chummed together to try and get some explanation, for no matter how perfect diction be, it is almost impossible to follow an opera intelligently unless one knows something of the plot.

The artists were Yvonne Gall, Lapeyrette; Franz, Delmas, Noté, Plamondon.

A fine array, and the singers did just credit to their rôles. Gall shone out in her powers as singer and actress. Delmas and Noté added new laurels to former triumphs. Rudolf Plamondon, who is one of the finest tenors of the day, sang his solos with his usual musicianly ability, yet over the big orchestra sometimes the golden quality of the timbre was drowned in the too loud accompaniment, which suggests that the orchestra at the Grand still leaves a little to be desired as to delicacy.

One of the most splendid ballets ever given was that presented with "*Messidor*," "*La Légende de l'Or*," danced by Zambelli, Aida Bon, Delsaux, Barbier, Meuvier, Laugier, Schwartz, Daume, Milhet, and Maupoix. The stage setting was truly wonderful, the costumes rich and varied. The music (the name of the composer was not on the program) recalled Russian harmonies and dissonance. The orchestra handled the score skillfully.

When the roll of singers is called after the war, it will be found that the Opéra Comique has greatly suffered.

The following is the list of those who have fallen for their country: Maurice Cazeneuve, George Pujol, Capedeveille, Bailly, Landmesters, Rene Thomas, Richard, Ernest Michel, Malcouronne, Francis Bonnet. The badly wounded comprise Louis Vaur, Paul Patier, Aristide Julliard, Emile Schmeer, Marcel Migard, Lucien Bloch, Henri Delacroix, Gaston Petit, Lagge, Thauvin, Gauckler, Eugene Ramelet, Jean Cesar, Paul Pellerin, Gabriel Deschamp, Jean Thuair, Auguste L'Eclercq, Charles Franck, Andre Nicolas, Eugene Viron, Ovide Fournoy. Those who have been decorated with the Legion of Honor are Maurice Renaud, Prieur, and Gauckler. The men who have won the Military Medal are Charles Franck and Eugene Viron. Those who have been in the war since its commencement and are therefore eligible for the decoration "Croix de Guerre" are Malherbe, Wolff, Renaud, Prieur, Lefranc, Lagge, Masson, Palier, Stamovitz, Coudougnan, Massardo, Redortier, L'Eclercq, Ramelet, Chapuis, Charles Franck, Eugene Viron, Bonnet, Fourny, Gauckler, Delbos, and Peault.

LEONORA RAINES.

## OLIVE FREMSTAD

in  
SONG RECITAL

Season 1917-18



Management:  
FOSTER & DAVID  
500 Fifth Avenue  
New York



Photo © Mishkin

## Study vocal art at home under the world's greatest singers

To hear and study the great operas, you won't find anywhere more practical actual voice demonstrations or a better opportunity to become intimately acquainted with the methods of the greatest living artists than is afforded you by the

### Victor Red Seal Records

They bring to you, right in your own home, the actual voices of Caruso, Alda, Amato, Bori, Braslau, Britt, Calve, Culp, De Gogorza, Destinn, Eames, Farrar, Gadsby, Gluck, Hamlin, Hempel, Homer, Jadowker, Martinelli, McCormack, Melba, Michailowa, Ober, Patti,

Ruffo, Schumann-Heink, Scotti, Sembrich, Tetrassini, Whitehill, and Williams, all of whom make records exclusively for the Victor. And you can hear these great voices over and over again until you have mastered every little tone and inflection. Any Victor dealer in any city in the world will gladly play these famous records for you and demonstrate to you the wonderful Victrola.

Write for the book of Victor Red Seal Records, with photographs of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.  
Berliner Gramophone Co., Montreal, Canadian Distributors

**Important Warning**—Victor Records can be safely and satisfactorily played only with Victor Needles or Tungs-tone Stylus on Victrolas or Victorolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.



# JULIA CLAUSSEN

# PRIMA DONNA MEZZO SOPRANO

EXCLUSIVE MANAGEMENT, LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

## The Knabe

THE flawless qualities of tone and action of the Knabe Piano have always commanded the attention and reverence of such great artists as Godowsky, Sauer, Saint-Saens, Puccini, Humperdinck, Ornstein and Ham-bourg, who have all claimed greater power and eloquence of tonal expression on the Knabe than on any other piano. Its golden tone and faultless action appeal alike to layman and expert musician.

Upright \$550 up.

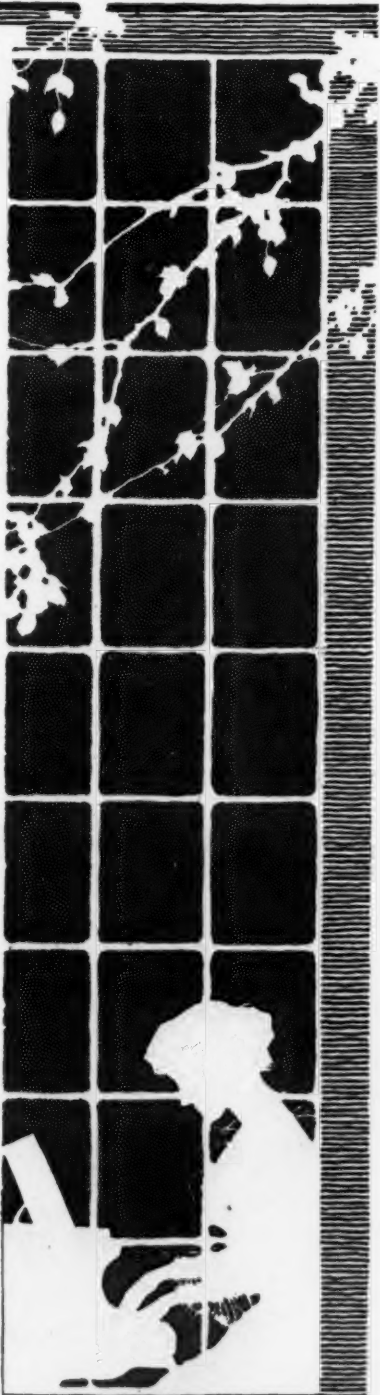
Grands \$750 up.

Ampico Reproducing  
Pianos \$1200, \$1300 and  
\$1950.

Convenient Terms of Payment  
Arranged

## Warerooms

Fifth Avenue at  
Thirty-ninth St.





# MERLE ALCOCK AGAIN ACTIVE AS CONCERT ARTIST



—Photo by Campbell Studios

Merle Alcock, Contralto

Merle Alcock, the contralto, who within the past two or three seasons has established herself in the forefront of American concert artists, has resumed her professional activities after a "vacation of two months." Although Mrs. Alcock spent one half of this period in a hospital, where her surgeon contended that she was dangerously ill, the contralto now feels that the experience was a fortunate one and that her health has been materially bettered by her enforced rest.

Mrs. Alcock was obliged to cancel engagements made for her in New York with the Nylie Society in Aeolian Hall on Jan. 25; a musicale in the home of Henry Clay Frick on Jan. 26; with the Orpheus Club of Buffalo on Feb. 5; with the Mendelssohn Glee Club in New York on Feb. 6; with the Women's Club of Bridgeport, Conn., on Feb. 7; with the

New York Symphony Society in Oswego, N. Y., on Feb. 14; in Derby, Conn., on Feb. 20; with the Apollo Club in Erie, Pa., on Feb. 26; in "Elijah" at Utica, N. Y., on Feb. 27. She has resumed her concert work now and those who have heard her sing declare that her voice is in better condition than ever. She will appear in a number of festivals, beginning on April 26 and will return to New York on May 22.

# IMPRESSIVE SOLOS IN WINNIPEG'S "ELIJAH"

Lucille Stevenson and Charles W. Clark  
Win Great Distinction with Mr.  
Moncrieff's Singers

WINNIPEG, CANADA, March 3.—The Winnipeg Oratorio Society of 150 voices, under John J. Moncrieff, gave an unusually satisfying performance of Mendelssohn's "Elijah" in Young Methodist Church. The society sang with refinement of tone. The local soloists were Mrs. E. M. Counsell, contralto, and Norman Douglas, who acquitted themselves with real distinction. The visiting soloists, Lucille Stevenson, soprano, and Charles W. Clark, baritone, distinguished themselves by virtue of their highly colored interpretations. Miss Stevenson made a conquest with her delivery of "Hear Ye, Israel." Mr. Clark gave the music of the *Prophet* with splendid authority, realizing in full measure the dramatic possibilities of the score.

At the second concert of the Oratorio Society the following night Miss Stevenson and Mr. Clark in joint recital again gave supreme pleasure.

The accompanist at both concerts was Fred M. Gee, a gifted local organist and pianist, whose work is invariably conspicuous for its artistic taste and sympathetic understanding. R. J.

# HOUSTON SYMPHONY CONCERT

Texas Girl Soloist with Paul Bergé's  
Orchestra on Holiday

HOUSTON, TEX., Feb. 23.—The Houston Symphony Orchestra gave the second concert of its season on Feb. 22. The program and its performance appealed strongly to the large audience. Paul Bergé, the director, and the forty players gave in convincingly fine style this program: Overture to "Midsummer Night's Dream," Mendelssohn; Symphony No. 1 in C Major, Beethoven; Concerto for Pianoforte and Orchestra, in D Minor, Mozart; March Hongroise from "Damnation of Faust," Berlioz. Mr. Bergé gave "The Star-Spangled Banner" as an encore. Miss Griffiths, the soloist, was justly accorded a tremendously rousing ovation. She is a Houston girl, who received her musical education here and in England. W. H.

Anna Case Wins Two Re-engagements  
in Canton, Ohio

On February 26, Anna Case sang with much success to a capacity house in Canton, Ohio—the platform having been arranged to seat 200 persons. The announcement, made from the platform immediately after the concert, that Miss Case had been engaged for two appearances in that city next year, was enthusiastically received.

# Guilbert Aides Visit Chaplin's Workshop While on Long Tour



Emily Gresser, Violinist; Charlie Chaplin, and Gustave Ferrari, Pianist, "Snapped" at the Chaplin Workshop

THE Charlie Chaplin smile is fully as contagious as his other antics, judging by the jovial trio caught by the camera of Catharine A. Bammann, the well-known New York manager. The tour of Yvette Guilbert and her artist aides extended to the Pacific Coast, where the Chaplin pictures are made. The party visited the famous comedian, who posed in characteristic fashion with Emily Gresser, the violinist, and Gustave Ferrari, pianist.

# LOUISVILLE, KY., GREET ITS OWN MYRNA SHARLOW

Chicago Opera Soprano Appears in Her  
Home City as Soloist at the  
Male Chorus Concert

LOUISVILLE, KY., March 2.—Quite the largest audience assembled for a local concert in many years was brought out by the first appearance of the Louisville Male Chorus in its 1917 series at the Woman's Club Auditorium on March 1. The club of forty men, under Carl Shackleton, sang excellently, with splendid enunciation, shading and volume. The singers were enthusiastically applauded and repeated two of their numbers. Florence Blackman played sterling accompaniments.

The soloist of the occasion was our own Myrna Sharlow, now of the Chicago Opera Company. She received an ovation and many flowers and her singing was charming. Her voice has grown in volume and richness since she appeared here a year ago, and she has gained greatly in dramatic intensity. Miss Sharlow's accompaniments were faultlessly played by Mrs. Newton Crawford. H. P.

Mme. Guilbert Appears in San Diego

SAN DIEGO, CAL., Feb. 17.—One of the most attractive concerts of the week was that given by Mme. Yvette Guilbert at the Strand Theater last night. The

concert was largely attended. Mme. Guilbert uses her voice marvelously well. She was ably assisted by Emily Gresser, violinist, and Gustave Ferrari, pianist. Both of these artists received warm praise. W. F. R.

Devises New Method of Musical Notation

KANSAS CITY, Mo., Feb. 28.—Robert B. Robinson of this city has formulated a new scheme of music notation designed to simplify the present method. Mr. Robinson explained his theory at All Souls' Church recently before members of the Kansas City Musical Club. In his staff the black keys are represented by lines and the white keys by spaces. The resultant staff is necessarily wider than the standard type in use. It eliminates the use of accidentals, a feature decidedly in its favor. Mr. Robinson claims that his method is particularly beneficial in teaching music to children.

# ENRICO ARENSEN

Distinguished  
European Tenor

Triumphs in his New York debut as  
Don José in "Carmen"

His success was instantly pronounced by public and press.

The New York "Globe" of Feb. 6, 1917, said:

"André Enrico Arensen, a Russian tenor who was singing at the Charlottenburg Opera House (whence Melanic Kurt came to us) at the outbreak of the war, revealed a vigorous and resonant voice and filled the requirements of Don José in a wholly professional manner. The 'flower song' he sang with admirable tone and style, stirring the audience to hearty applause."

Address: Hotel Maryland,  
104 W. 49th St., New York, N. Y.

# PAOLO GALLICO

Pianist and Pedagogue

Summer Classes  
Now Booking

STUDIO:

9 East 59th St. N. Y.

# KEMP STILLINGS

BRILLIANT  
AMERICAN  
VIOLINIST



"Miss Stillings has undoubted natural gifts and valuable acquirements. Her attack is incisive and brilliant; her tone agreeable in melodic sentences, full and broad in music of the grand style. Her mechanism is well grounded and secure; her intonation is pure."—Philip Hale, Boston Herald, March 8-16.

Personal Direction: EVELYN HOPPER, Aeolian Hall, New York

# CHARLES Troxell

Tenor  
Oratorio  
Concert  
Recital

Exclusive Management  
WALTER ANDERSON  
171 West 57th St. New York

A Successful New Male Chorus:  
Marshall Kernochan's

"Legend of the  
First Cam-u-el"

(Poem by Arthur Guiterman)

Sung with success by  
Mendelssohn Glee Club  
of New York  
Apollo Club of Brooklyn

For Male Chorus with  
Piano Acc't.

Published by G. Schirmer

# Margaret Berry Miller SOPRANO

(St. Louis) The Mississippi Blätter:  
"Mrs. Miller proved beyond all doubt that she is  
master of the art of song."  
Recital — Oratorio — Concert  
Address 3483 Cornell Pl., Clifton, Cincinnati



## ASSIST HALPERSON IN OPERA LECTURE

Various Artists Aid Critic in His  
Seventh Talk on History  
of Opera

Another splendid audience greeted Maurice Halperson, the noted critic, at the seventh of his lectures on "The History of Opera," in the auditorium of the New York College of Music, on Tuesday evening of last week, and enthusiastically applauded the work of four assisting artists—Mme. Alice Kraft-Baroni, coloratura soprano, Marie Louise Wagner, dramatic soprano, Felice de Gregorio, baritone, and Frederick Jacoby, assistant conductor of the Metropolitan Opera House.

Mr. Halperson's discussion encompassed the German and Italian operatic schools of the early nineteenth century and embraced Weber in the former and Rossini, Bellini and Donizetti in the latter.

In illustration of his treatment of the work of Weber, Mme. Wagner sang the great aria of *Agathe* from "Der Freischütz" and merited the applause of her hearers. Mme. Kraft-Baroni demonstrated her *fioritura* skill and excellent voice in the great aria from Donizetti's "Lucrezia Borgia," "Bel Raggio," from Rossini's "Semiramide," and the first soprano aria from "La Sonnambula" of Bellini, and which were well received. Such technique and so beautiful a quality and wide range of voice did Mr. de Gregorio disclose in his singing of "Largo al Factotum," from "Il Barbiere di Siviglia," that he was called upon to repeat the big aria. He sang also the baritone aria from Donizetti's "Don Sebastian." Mr. Jacoby sustained admirably the sharply contrasted accompaniments for these several offerings.

As in his earlier discourses, Mr. Halperson contrived to throw into *alto relievo* the individuality of style and workmanship of each composer treated, at a psychological moment in his address, by calling upon the artist to present an example of the music under discussion. About these specific examples he wove a web of historical fact that was of exceeding interest and often of dramatic import.

H. C. P.

# LEO ORNSTEIN

The Russian Pianist

First Boston Appearance, Nov. 16, 1915.

Re-engaged Boston, Jan. 11, 1916.

Re-engaged Boston, Feb. 1, 1916.

Re-engaged Boston, Feb. 9, 1916.

Re-engaged Boston, Feb. 22, 1916.

Re-engaged Boston, March 3, 1917.

First Montreal Appearance, Feb. 13, 1916.

Re-engaged Montreal, Feb. 27, 1916.

Re-engaged Montreal, Oct. 1, 1916.

Re-engaged Montreal, Dec. 3, 1916.

Re-engaged Montreal, March 13, 1917.

First Chicago Appearance, March 25, 1916.

Re-engaged Chicago, April 19, 1916.

Re-engaged Chicago, Oct. 18, 1916.

First Syracuse Appearance, June 22, 1916.

Re-engaged Syracuse, March 1, 1917.

First Cincinnati Appearance, Feb. 15, 1917.

Re-engaged Cincinnati, Feb. 17, 1917.

First Winnipeg Appearance, Nov. 15, 1916.

Re-engaged Winnipeg, Nov. 20, 1916.

Also re-engagements in Toronto, Fall River, Providence, etc., besides his many New York appearances.

Knabe Piano Used

MANAGEMENT

M. H. HANSON

437 FIFTH AVENUE

NEW YORK CITY

## TRIUMPHS DESPITE CUBAN REVOLUTION

Political Unrest No Curb to  
Spalding's Havana Admirers—  
Del Valle Shares Success

HAVANA, CUBA, March 3.—Viewed from any angle, artistically, financially or otherwise, the series of concerts given in this city during the last two weeks by Albert Spalding, the famous American violinist, and Loretta del Valle, the extremely fascinating young American prima donna, have been the greatest musical treat that music-lovers and society in Havana have enjoyed for many years.

Mr. Spalding reached this city at a highly inopportune time—just a few days before the revolution broke out in the Provinces. Everything was apparently quiet in Havana itself, but it was expected the rebels would start a disturbance here at any minute and this greatly affected the attendance at all the theaters and public places of amusement, for women did not care to venture out at night. The Bracale Opera Company, which was touring the Province towns, was compelled to return to Havana and joined forces with Anna Pavlowa, who is now at the Gran Teatro Nacional. Even the combination of the two companies, however, failed to attract audiences of good proportions to the National.

Not so, however, with Mr. Spalding and Miss del Valle. Both artists had scored an emphatic artistic success when they appeared here last season and the public eagerly awaited their return. With all the unfavorable conditions and opposition, they drew capacity audiences at every concert—a great tribute to the artistic genius of the violinist, whom the press have declared to be "the greatest violinist that ever has and probably ever will be heard in Havana," and to Loretta del Valle, whose personal magnetism, beautiful coloratura voice and artistic employment of it won unstinted applause. Mr. Spalding's audiences demanded at least four encores at the end of every program before they would permit him to leave the stage.

In André Benoist Mr. Spalding has an accompanist whose art supplements his own in a manner entirely worthy of it. Higher praise would be difficult to voice.

As a tribute of esteem and appreciation, Mr. Spalding was presented on the stage with a magnificent gold watch, with his monogram, and an appropriate inscription on the inside cover. This was the gift of the hundred violin students of Prof. Juan Turrelles. At the last concert Mme. del Valle was almost literally smothered with floral tributes.

E. F. O'BRIEN.

Chromatic Club of Boston in Concert

BOSTON, March 5.—The Chromatic Club concert on the morning of Feb. 27 at the Hotel Tulleries consisted of a group of songs by Bertha Barnes, mezzo-contralto; Arthur Foote's C Minor Trio, played by Mr. and Mrs. Max Donner and Ralph Smalley, violin, piano and cello; piano solos by Gladys Eberhard and quartets for women's voices by Chadwick, Gilberté and MacFarren, which were sung by Jeannette Belle Ellis, first soprano; Nellie McCormack, second soprano; Bertha Barnes, first alto, and Edith MacGregor Woods, second alto.

## ARTHUR MIDDLETON Baritone of the METROPOLITAN



In Concert:

Utica, New York, Daily Press, Feb. 28, 1917.

"His splendid bass voice gave the part of Elijah with dramatic and wonderful musical effects. Its richness, breadth and depth were fully displayed in his solo numbers and the audience applauded him to the echo."

The Troy, New York, Record, Jan. 11, 1917.

"Mr. Middleton has a really remarkable voice. The tone is rich, vibrant; the enunciation very clear, and there is a wealth of expression. In short, Mr. Middleton is an artist of the highest degree."

Cincinnati Enquirer, Feb. 16, 1917.

"Arthur Middleton was one of the greatest treats among the many treats which the Orpheus Club has provided its hearers. His magnificently fine voice and his artistic delivery in both lyric and dramatic variations greatly impressed and immensely pleased."

Coming Spring  
Engagements:

St. Louis, Apollo Club

Macon, Ga., Festival

(Two Recitals)

Oklahoma City, Recital

Kansas City, Festival

(Messiah)

Rock Island, Ill., Tri-City

Symphony Society

Buffalo, Orpheus Club

Athol, Mass., Recital

Mt. Vernon, O., Festival

(Faust)

Lansing, Mich., Choral Club

(Creation)

Dates now booking  
Season 1917-18

Management:

HAENSEL & JONES

Aeolian Hall,

New York



## RICHARD HAGEMAN

Conductor Metropolitan Opera House  
(Nine Years)

Will accept a limited number of pupils this summer for the study of operatic rôles, concert repertoire and oratorio, in all modern languages.

Among those who have coached and are coaching with Mr. Hageman are: Alda, Bori, Braslau, Case, Destinn, Farrar, Fremstad, Hempel, Homer, Matzenauer, Melba, Amato, Botta, Hinshaw, Martinelli, Sembach, Scotti.

Special Terms for Vocal Instructors of Colleges and Music Schools

For particulars, terms and information regarding location of summer studio, Address: Mr. Hageman's Secretary, 44 West 44th St., New York



## DUNCAN PORTRAYS THE WAR IN MUSIC

As "Spirit of France" She Gives  
Pantomimic Delineation of  
World Struggle

As the *Spirit of France* in the present war, Isadora Duncan chose to reveal herself on the stage of the Metropolitan Opera House on Tuesday evening, March 6. Symphonies of César Franck and Tchaikowsky, Schubert's "Ave Maria" and "The Marseillaise" were played by an orchestra conducted by Oscar Spirescu and served as a program for Miss Duncan's choreographic delineation of the world war. To quote the dancer's program note:

"It is Miss Duncan's story of the present world struggle—from the opening number expressing the primitive struggle of man's spirit upward toward self-mastery, to the finale, the most famous battle song and cry of man's right to freedom in the world—in which she pictures France, heroic, beaten to her knees, but unconquered and rising at last to triumph—typifying the cause of freedom everywhere."

A huge audience that packed the Metropolitan from pit to dome rose to cheer the dancer as she appeared to the strains of "The Marseillaise," draped in a vivid scarlet cloth. A picture of France beaten to her knees, finally to rise triumphant, Miss Duncan gave and roused her admirers to a wild outburst of patriotism. This demonstration was excelled a few moments later, however, when the dancer appeared swathed in an American flag and the orchestra struck up the "Star-Spangled Banner." It was difficult to believe that this was the America that had been cold to Miss Duncan's art a few years ago.

The demonstration that greeted her effort moved Miss Duncan to address the audience. "This is no time for art and

artists," she said in effect. "Men should want to serve in the trenches and women should nurse the soldiers. I feel that America is on the brink of a great awakening and that now it is going to be a really interesting country to live in. I intend to remain in America and establish my school of dancing here whether you want it or not."

In the interpretations of the "Pathetic" Symphony of Tchaikowsky, the Schubert "Ave Maria" and the Franck Symphonic Fragment of the Redemption, Miss Duncan revealed familiar phases of her art and re-emphasized the fact that she is an intelligent, expressive mime. Gesture, pose and facial expression she still uses with her wonted effectiveness. H. B.

### CHORUS IN "LONESOME TUNES"

Lorraine Wyman and Howard Brockway  
Aid Mendelssohn Club

ALBANY, N. Y., March 1.—The Mendelssohn Club gave its midwinter concert last night in the auditorium of the State educational building, with Lorraine Wyman and Howard Brockway as assisting soloists. The club, under the direction of Dr. Frank Sill Rogers, never appeared to better advantage. The songs were given excellent shading and phrasing by the singers.

Two Kentucky folk-songs, "The Bed Time Song" and "The Maid's Song," arranged for male voices by Mr. Brockway as a compliment to the club, were sung for the first time by Miss Wyman and the club and the background coloring of men's voices found much favor with the audience. "On the Road to Mandalay," with solo by Frank G. Ruso, was the closing club selection and was repeated as an encore. Miss Wyman, with Mr. Brockway as accompanist, sang twelve Kentucky folk-songs, "Lonesome Tunes." Miss Wyman's voice was peculiarly effective in revealing the human side of the simple songs, all given with clever interpretation and excellent phrasing. Harry A. Russell was accompanist for the club numbers. H.

## TEACHERS OPPOSE REGISTRATION BILL

California Committee Sends Out  
Its Objections in Form  
of Circular

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, March 1, 1917.

THE following circular is being sent out to all persons interested in the campaign to defeat the bill now before the State Legislature for the registration and licensing of music teachers in California:

"A joint committee representing the Musicians' Club of San Francisco and the Music Teachers' Association of California, composed of Redfern Mason, Alexander Stewart and Julius Weber, hereby present the following arguments in opposition to the Teachers' Act, otherwise known as the Music Teachers' Licensing Bill. These arguments have been approved by the organizations named above.

"We disapprove of this bill because the musical profession is divided on the question of the desirability of examinations as a test of fitness to teach. In no country in the world is such a test as the one suggested in this measure imposed by the State as a condition of teaching music.

"Moreover, the immediate registration—without test—of everyone who claims to be a teacher would put the government stamp of approval on hundreds of the very people whom supposedly the authors of the proposed legislation wish to keep out.

"The machinery of the bill is ineffectual and expensive. The choice of the examining board ought to be placed in the hands of some educational body, such

as the University of California, to act in concert with the representative musical bodies of the State.

"Safeguards ought to be imposed to prevent the measure becoming a mere lucrative sinecure provided at the expense of poor musicians.

"To charge young and often indigent people \$10 for an examination fee and compel them to take a long journey would result in shutting the profession to hundreds of people who might be an ornament to it.

"Moreover, the bill would prevent people like Richard Strauss, Harold Bauer, Schumann-Heink, etc., from teaching should they happen to be in California on a visit.

"Action expressing its approval of this bill has also been taken by the official Boards of the Pacific Musical Society of San Francisco, the Musicians' Club of Los Angeles, the San Francisco Musical Society and the Berkeley Piano Club. Local branch associations of the Music Teachers' Association of California in San Diego, Los Angeles, Riverside, San José, San Francisco, Alameda County and Sacramento, have each gone on record in opposition to this bill. The music teachers of Santa Rosa, Santa Ana and other communities throughout the State have also expressed individual and collective disapproval of the bill. There can be no doubt that the measure meets with the unqualified disapproval of the majority of the music teaching profession of the State of California."

THOMAS NUNAN.

### Mme. Germaine Schnitzer Plays Before New York Organizations

Germaine Schnitzer, pianist, played at the recent concert of the New York Section of the Jewish Women's Council. On Feb. 18 Mme. Schnitzer played for the one thousand members of the New York *Globe's* Music Club. Many had to be turned away because of lack of accommodation at the club's New York building. She captivated her audience, necessitating the giving of numerous encores.

H. T. Finck in The New York Evening Post, March 6, 1917:

"In other words, she pays attention to the poems, as well as to the music."

# CHRISTINE LANGENHAN

SOPRANO—LIEDERSINGER

What the Critics said of her New York Recital at Aeolian Hall  
on March 5, 1917, with Coenraad V. Bos at the piano.

The New York TRIBUNE, March 6th, 1917:

She has a powerful voice of sympathetic quality, which she uses with much spirit. Although nearly all the forte passages revealed a certain metallic color, Mme. Langenhan displayed a clear, pure tone in the more quiet head register, which did much to compensate.

The GLOBE, March 6th, 1917:

In a program of German songs classical and modern she revealed a powerful voice and much ability in interpretation.

The New York EVENING POST, March 6th, 1917:

Her voice is powerful and of agreeable quality, and she has the faculty of entering into the spirit of each song she sings. In other words, she pays attention to the poems as well as to the music.

The New York AMERICAN, March 6th, 1917:

It may well be questioned whether the soprano's most devoted friends expected her to carry out her task as successfully as she did.

A first recital in this city is always a somewhat trying experience, and so one can hardly wonder that Mme. Langenhan showed signs of nervousness at the beginning. But she soon regained her composure. And from that time to the end of the evening gave satisfaction not only from a vocal, but from an interpretative point of view.

Her voice is a soprano of pleasing natural quality, a voice of clear, transparent, vibrant timbre when it is not too stressfully employed, and it is to Mme. Langenhan's credit that she achieved some of her most pleasing effects in mezzo-voce.

The New York TIMES, March 6th, 1917:

Mme. Langenhan proved a singer of robust type, at best in lyrics such as Schubert's "The Young Nun," more explosive after the Teutonic manner in Schumann's "The Soldier's Bride," and not without humor in the "Mädchen mit dem roten Mündchen" of Robert Franz.

The New York HERALD, March 6th, 1917:

She has a voice of good size and range. It has a fine quality. In the quieter songs such as Brahms's "Der Tod das ist die kühle Nacht" and "Mädchen mit dem roten Mündchen" and Franz she did her best singing.

The EVENING SUN, March 6th, 1917:

Mme. Langenhan was formerly soprano of the Berlin and Hamburg opera companies. Added to an attractive personality, her voice is one to give pleasure. Her program was entirely a German one, well distributed, however, and of lyric import throughout. Two Schubert, two Schumann were followed by a pair apiece of Franz and Liszt. Then came four Brahms's "Lieder," sung feelingly and with the tenderness which they deserve. Weingartner and Goldmark came toward the end, with Berger's exquisite "Ach, wer das doch koennte," as the final treat.

The EVENING MAIL, March 6th, 1917:

New interpreter of German songs appears. A really good Liedersinger is a rarity nowadays. Therefore, any worthy addition to the number is exceedingly welcome. Christine Langenhan, who made her reputation abroad chiefly as an opera singer, proved last evening at Aeolian Hall that her real field is unquestionably the German Lied. It is in the art of interpretation that Mme. Langenhan is most strikingly successful. Her voice has a wealth of power when the singer wishes to use it, and a well-controlled pianissimo. Mme. Langenhan's dramatic instincts, always under admirable restraint, are of great assistance in making her interpretations convincing. Her program last evening was of sustained interest.

The EVENING WORLD, March 6th, 1917:

Christine Langenhan gave a recital of German Lieder at Aeolian Hall last night that was interesting. Madame Langenhan sang her songs very well indeed, especially those in which her explosive utterance aided the dramatic sense. One

of Madame Langenhan's songs, "Tanz mit mir," dedicated to her and sung for the first time, had much charm. One of the best of Mme. Langenhan's expositions was that of Weingartner's "Das Lied der Chavaza," which she had to repeat.

The New York SUN, March 6th, 1917:

Mme. Langenhan's singing sustained interest. Her voice is of a good quality and range and she imparts fine musical feeling to her work. Her phrasing and intonation were also commendable.

The TELEGRAM, March 6th, 1917:

Mme. Christine Langenhan, dramatic soprano, made a favorable impression in her recital in Aeolian Hall last night.

The NEW YORKER STAATS-ZEITUNG, March 6th, 1917:

Madame Christine Langenhan is the possessor of many and important qualities for the interpretation of the "Lied." Above all she is very musical, exceptionally intelligent, she has the artistic instinct and she grasps and holds the atmosphere of a song in admirable way. Her phrasing is clear and plastic and she employs her beautiful and efficient soprano voice in a highly artistic manner. Taking into account the honesty and sincerity of her feeling it is easy to understand that she was thoroughly mistress of her rich, varied, carefully selected and interesting program and that she added many new friends to the many old admirers.

The DEUTSCHES JOURNAL, March 6th, 1917:

Christine Langenhan, formerly opera singer, proved herself at home in the concert field, an ability not possessed by many opera singers. Her voice is powerful and of good quality, well-controlled in the high, as well as in the low register. Her diction is excellent. The singer has the faculty of entering into the spirit of each song she sings and to awake the interest of the audience. She is very intelligent and imparts a fine musical feeling to her work.

Personal Representative: H. BOUCEK, 30 West 36th St., New York



# MUSICAL AMERICA

Published Every Saturday at 505 Fifth Ave., New York  
THE MUSICAL AMERICA COMPANY

## PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York  
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York  
DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York  
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

## CHICAGO OFFICE:

Suite 1453, Railway Exchange,  
Telephone Harrison 4383  
Margie A. McLeod, Manager  
Farnsworth Wright,  
Correspondent

## PHILADELPHIA OFFICE:

M. B. Swaab, Manager  
Fuller Building, 10 So. 18th St.  
Telephone: Locust 358  
H. T. Craven c-o Philadelphia  
"Press" Correspondent

## BOSTON OFFICE:

Wendell H. Luce, Manager  
Room 1011, 120 Boylston Street  
Telephone 570 Beach  
Henry L. Gideon  
218 Tremont St., Correspondent

## CINCINNATI OFFICE:

Mrs. Lewis Hillhouse,  
of the Cincinnati "Times Star"  
1542 St. Leger Place

## SAN FRANCISCO:

Thomas Nunan  
San Francisco "Examiner"

AUSTIN, Tex., Mrs. Charles E.  
Norton, 304 E. 14th St.

ALBANY, N. Y., W. A. Hoffman,  
6 Oak St.

ATLANTA, Ga., Linton K.  
Starr, Atlanta "Journal"

BALTIMORE, Md., Franz C.  
Bornschein, 708 East 20th St.

BANGOR, Me., June L. Bright,  
765 Hammond St.

BIRMINGHAM, Ala., Mrs. Alice  
Chalfoux, 1631 Avenue L.

BROOKLYN, N. Y., George C.  
Turner, 4 West 29th St., Man-  
hattan

BUFFALO, N. Y., Mrs. Frances  
H. Humphrey, 199 Allen St.

CHARLESTON, S. C., Thos. P.  
Lesene, 17 Logan St.

CHATTANOOGA, Tenn., How-  
ard L. Smith, 3 Island Ave.,  
North Chattanooga

CLEVELAND, O., Mrs. Alice  
Bradley, 2081 East 36th St.

COLUMBUS, O., Mrs. Ella May  
Smith, 60 Jefferson Ave.

DALLAS, Tex., Earle D. Beh-  
rends, 4943 Victor St. Phone  
H 52

DAVENPORT, Ia., Lewis B.  
Canterbury, 2507 Fulton Ave.

DAYTON, O., A. F. Thiele,  
405 Arcade

DENVER, Col., John C. Wil-  
cox, Wolfe Hall

DES MOINES, Ia., George F.  
Ogden, University Place

DETROIT, Mich., Dr. Earl C.  
Barkley, 703 Gas Office Bldg.

DUBUQUE, Ia., R. F. Otto,  
Conservatory of Music

DULUTH, Minn., Mrs. George  
Richards, 212 S. 16th St.

ERIE, Pa., Eva McCoy, 111 West  
7th St.

FORT WORTH, Tex., W. J.  
Marsh, P. O. Box 1004

GALVESTON, Tex., Vera D.  
Ellis, 519-15th St.

GRAND RAPIDS, Mich., Eva  
Hemmingway, 65-66 Powers  
Theater

HARTFORD, Conn., Thomas  
E. Couch, 315 Conn. Mutual  
Bldg.

HOUSTON, Tex., Mrs. Willie  
Hutcheson, No. 40, The Ros-  
sonian

INDIANAPOLIS, Ind., Pauline  
Schellachmidt, 1220 N. Ala-  
bama St.

KANSAS CITY, Mo., Sarah  
Ellen Barnes, 512 Olive St.

LINCOLN, Neb., Hazel G. Kin-  
scella, 2721 R. St.

LOS ANGELES, Cal., W. F.  
Gates, 1466 West 49th St.

LOUISVILLE, Ky., Harvey W.  
Peake, New Albany, Ind.

LYNCHBURG, Va., Julian T.  
T. Baber, c-o "Daily Advance"

MEMPHIS, Tenn., Mrs. Nola  
Nance Oliver, 605 Glaslyn Bldg.

MILWAUKEE, Wis., Justin E.  
McCarthy, c-o "Evening Wis-  
consin"

## EUROPEAN OFFICES

### BERLIN

O. P. JACOB, Manager  
Neue Winterfeldstrasse 30, Berlin W., Germany. Cable Address,  
Muamer. Telephone Amt Kurfuerst 6085

### DRESDEN

Anna Ingman, Franklin St. 20

### PARIS

Mrs. Leonora Raines

27 Avenue Henri Martin

### VIENNA

Addie Funk

Ploosgasse 6, Vienna IV

### LONDON

Helen Thimm

12 Nottingham Pl., London, W.

### MUNICH, GERMANY

Jacques Mayer

Prinz Ludwig Strasse 8

MILTON WEIL - - Business Manager

Telephones 820, 821, 822, 823 Murray Hill  
(Private Branch Exchange Connecting All Departments)  
Cable Address, "MUAMER"

## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00  
For Canada..... 4.00  
For all other foreign countries..... 5.00

New York, March 17, 1917

## THE PASSING OF THE KNEISELS

With deep regret did music-lovers hear last week that the Kneisel Quartet will, at the close of the present season, discontinue its activity in our concert field. The passing of distinguished persons and organizations is regularly a matter for lamentations, especially, how-  
ever, when the artist is a leader in his particular depart-

ment of endeavor. And that Franz Kneisel and his quartet have ever been.

For thirty-two years Mr. Kneisel has labored tire-  
lessly, giving America the best in chamber music. It  
has not mattered that there have been changes in the  
personnel of the organization, the second violin and  
violinello desks having undergone this process several  
times, for the quartet of our day, composed of Mr.  
Kneisel, Hans Letz, Louis Svecenski (he has been its  
viola since its founding), and Willem Willeke, stands in  
the same high estate as it did in the old days when  
Messrs. Theodorowicz, Roth, Schroeder were with it.  
Mr. Kneisel has traveled through our country, from  
coast to coast; to us he has introduced practically all  
the important compositions for string quartet up to a  
decade ago, when with America's musical advancement,  
other quartets entered the field and did their share.

Broad in his vision, open to conviction as to the worth  
of the new in music, Franz Kneisel has done for Amer-  
ica's art life a service the importance of which in our  
development cannot be overestimated. To-day, he  
stands among the great figures in our musical life and  
now that his quartet is to disband he will not be for-  
gotten by those who know and realize what glorious  
pioneer work he did in the eighties and nineties, when  
cities in our West were musically uninitiated. The  
Kneisel Quartet and its founder have been good and  
great guides in the upbuilding of musical culture in our  
country. Upon their retirement from public activity it  
is the duty of all music-lovers to salute them and ex-  
press to them profound thanks for their noble work, for  
their having laid the foundations for other chamber  
music organizations to build upon in spreading the gos-  
pel of good music in America. MUSICAL AMERICA and  
its readers join at this moment in addressing Franz  
Kneisel and his associates in the words of the Latin  
poet, sincerely and appreciatively expressed: "Ave atque  
vale!"

## "SOCIETY" AND THE ARTIST

The millennium is upon us! No longer is it considered  
*au fait* for Miladi Moneybags to admit a famous  
musical artist to the exclusive circle of guests at her  
home and then suggest that he pay for this privilege  
by performing for his fellow guests. We have this  
on the authority of *The Chronicle*, a new monthly  
published (at \$12 per annum) to demonstrate that  
Society is no longer the frivolous thing that *Town  
Topics* and Robert W. Chambers have portrayed it to  
be. In an article on "The Lion and the Lambs" the  
*dernier cri* of 1917 styles in "the amusement of rubbing  
shoulders with artists" is outlined as follows:

"Sometimes the generous guest of honor will under-  
take to entertain. This is a delicate point for the deft  
hostess and never should she mention that her guest  
is expected to waste any artistic ammunition free of  
charge. . . . The old form of 'lionizing'—that  
is, treating an artist with mingled condescension and  
curiosity—is not used, but instead a nice spirit of  
comradeship and mutual sympathy must be attained.  
Artists of every description have become too rich and  
powerful to permit any patronizing, and every astute  
layman should know it."

Ah, there we have it! This "spirit of comradeship"  
comes not because there is an increased respect for  
the musician's art in itself, but because having become  
"rich and powerful" the artist is now able to meet  
Society on its own ground—that of Money. Verily,  
with Caruso paying \$30,000 for rare pieces of enameled  
work and with McCormack buying a Stradivarius or a  
Rembrandt every now and then, who are the Vanastor-  
bils that they should "patronize" a famous artist?

Whatever the motive, however, for this sudden "sym-  
pathy" toward the artists, let us be thankful for such  
uplift in an unexpected quarter. No longer will we  
hear yarns about retaliatory slaps administered by  
artists to music-sponging hostesses, such as the story  
told by the *Chronicle* of the pianist who refused to  
play for the dinner guests, but afterwards sent the  
hostess his check for \$10, representing the cost of  
his meal. "This," says the new journal, "indicates how  
adroitly the woman of fashion must deal with these  
fragile children of the Muses."

Yes, Miladi; inasmuch as you would not presume  
to ask a Sargent to paint a portrait of you in pay-  
ment for one of your dinners, why should you expect  
a Metropolitan prima donna to exchange a group of  
songs for *paté de foie gras*? Indeed, Madame, 'tis  
not being done by our best families.

## How It Works Out

To the Editor of MUSICAL AMERICA:

I have talked many times since Mr. Freund's won-  
derful visit to our town of the good results his many in-  
teresting talks are already bringing. He is doing a  
great philanthropic work. His name will receive its  
just place in the musical history of the country.

Cordially,

MAY SILVA TEASDALE.

Savannah, Ga., March 6, 1917.

## PERSONALITIES



Photo © Bain News Service

A Fond Domestic Picture of Geraldine Farrar and Lou  
Tellegen

Mme. Farrar was recently attacked in the press for  
refusing to stand in a theater when the "Star Spangled  
Banner" was played. In a statement last Sunday the  
singer denied that she is Germanophile and vigorously  
asserted that she is thoroughly American in sympathy  
and that "her artistic and personal hopes are based on a  
sense of deep obligation to her native American land  
and its people." In the accompanying picture Mme.  
Farrar is shown with her artist-husband, Lou Tellegen.

Barrientos—After the Barrientos comb and gown  
comes the Barrientos cigar, named for the Spanish  
prima donna. "Coloratura clara" would seem to be the  
appropriate technical name for it.

Caruso—A striking likeness of Caruso is said to  
have been discovered by E. M. Newman, the lecturer,  
in the view of a huge stone image guarding a 300-year-  
old tomb of the first Ming Emperor, at Nanking, China.  
Is it possible that the great tenor lived in another age?

Hamlin—An ingenious idea has been suggested by  
George Hamlin to the effect that each city in which stu-  
dents congregate for purposes of musical study be pro-  
vided with a committee made up of leading musicians,  
before which a student honestly desiring to know his  
chances for making good in a professional career could  
be sure of an unbiased and careful opinion.

Amato—That the interests of the Metropolitan stars  
are by no means confined solely to their artistic work at  
the opera house in New York is shown by the activity  
of Pasquale Amato, the well-known baritone, in regard  
to the work of the National Music Show scheduled for  
Chicago in May. Mr. Amato has assisted the commit-  
tee in charge by preparing a number of papers on  
his ideas of music and American music in particular.

Kreidler—Louis Kreidler, American baritone of the  
Chicago Opera Association, is jumping back and forth  
across eastern and middle United States like the jump-  
ing frog of Calaveras County, which Mark Twain made  
famous. From North Dakota he went to Iowa, and then  
to Texas. From Texas he was whizzed by fast train to  
Illinois. From Chicago to Virginia may not be a big  
jump for a commercial traveler, but it is an ordeal for  
a singer, who has to keep his voice in perfect condition.  
Mr. Kreidler will sing in Chicago and Milwaukee on his  
return from Virginia.

Hempel—The manner in which Frieda Hempel ar-  
ranges her recital programs and the care she exercises  
in the choice of her numbers, have been the subject for  
comment on a number of occasions. In this connection,  
a letter which she received from L. P. Atkins of Provi-  
dence, R. I., immediately following her recital in that  
city, is interesting. It reads, in part, as follows: "I  
want to offer my heartiest congratulations that you  
omitted 'Caro Nome' and 'Ah, Fors è lui' from your  
program Sunday. It is about the first time in five years  
that I have been to a concert by a soprano and not  
found either one of those included. Such relief is very  
enjoyable."

Stewart—It has been settled that Dr. H. J. Stewart is  
to remain at San Diego as organist of the great exposi-  
tion organ. That Dr. Stewart's services are fully appre-  
ciated in the California city is shown by the fact that  
the directors of the exposition have just awarded him a  
diploma of honor and the gold medal of the exposition  
"for distinguished services as official organist during  
1916." A similar award was made to Dr. Stewart for  
1915, the first year of the exposition. Dr. William C.  
Carl recently voiced the sentiments of Eastern organ-  
ists in a statement anent San Diego's good fortune in  
persuading so eminent a musician as Dr. Stewart to re-  
main.



# POINT and COUNTERPOINT

WE never did have much respect for the opinions of music critics, but such semblance of regard as we retained is now dissipated as a result of their treatment of "The Canterbury Pilgrims." It is, indeed, to laugh! After hearing their remarks of disgust at the dress rehearsal—one veteran even declaring the affair "a disgrace to the Metropolitan"—we picked up the daily papers after the première and found most of the critics roaring "as gently as any sucking dove" in their reviews of the opera.

Now, while Point and Counterpoint agrees that it is bad taste to condemn a work unheard, we must confess that he was a true prophet who stated his belief that this particular opera would prove unworthy of the Metropolitan and that the acceptance of the work would discourage rather than stimulate other composers aspiring to write the "great American opera." And the critics are performing no service to the cause of native opera when they overdo the process of "being fair to the composer," as in this case.

It was a pleasure to recognize old and more or less humble friends in the "Canterbury" score. H. F. P. speaks on another page of the "Eglantine" waltz à la "Chocolate Soldier," and Maurice Halpern in the *Staats-Zeitung* mentions a theme in the third act which "shows a fatal resemblance to a Broadway hit—'Here Comes Tootsi'" (this being from "Around the Map"). This bit of melody, however, made us think of "Bon-Bon Buddy," made famous by Williams and Walker.

And Pitts Sanborn of the *Globe* has identified the ring theme with "Chinatown, My Chinatown."

As Henry T. Finck, the *Post* critic, was leaving the opera house (during the last act) he espied William J. Guard and Edward Ziegler of the Metropolitan staff. "They tell me that it was you fellows that did the instrumentation," he bantered, "and I hear you're going to lose your jobs."

"I thought the prompter was in good voice" was one man's comment on the performance.

Some weeks before the première unkind persons about the opera house were calling it the "Canned and Buried Pilgrims."

H. F. P. told us last Saturday that he had dreamed he had a fight with Joseph Bonnet because the noted organist had declared there was no chromatic harmony in "Siegfried."

"That's as bad," we replied, "as if he had said there was counterpoint in 'The Canterbury Pilgrims.'"

Strange are the workings of F. P. Adams and his Conning Tower column in the *New York Tribune*. In the Point and Counterpoint of Feb. 24 we reprinted an example of slovenly English perpetrated by said F. P. A. Not until March 10 did he reproduce this "impossible" sentence and our comment upon it. Can it be that F. P. A. has to wait until his friend, the editor of another New York musical paper, finds time among his variational pursuits to point out this—and that in MUSICAL AMERICA that he desires F. P. A. to mention in his column?

We will say one thing for F. P. A., however—he gives MUSICAL AMERICA a liberal amount of free publicity every time he speaks of us in his column. To be sure, the *Tribune* has only 100,000 circulation; we wish F. P. A. were writing

for the 400,000 readers of the *Times*, but in that case Richard Aldrich wouldn't let him mention MUSICAL AMERICA. Be that as it may, we won't object if F. P. A. reproduces the following for the edification of his Conning Tower readers (in keeping with the subject, we set it in bold face):

We hereby nominate you, Franklin P. Adams, for the presidency of the Bum Sports' Club, which you yourself originated and christened with the above scholarly title. You are eligible for the office because in two instances you have shown yourself lacking in the fair sportsmanship that you have so piously been preaching.

First, although you had, in your Conning Tower, ascribed to MUSICAL AMERICA the phrase "his histrionic ability is very able"—which had actually appeared, not in MUSICAL AMERICA, but in another musical paper, edited by one of your friends—you refused to publish a correction of the error even after you had been courteously requested to do so, not only by us, but by your contributor, Archie, who had sent you the copy of the item originally printed.

Second, after Mephisto had administered to you a deserved verbal chastisement, you reprinted a vocal teacher's illiterately written advertisement from a concert hall program and by interpolating the name of MUSICAL AMERICA in the paragraph you made it appear that the advertisement had been published in MUSICAL AMERICA.

Do you deny the validity of these just reasons why you should be adjudged lacking in fair sportsmanship? If so, we shall be glad to nominate you for membership in the Ananias Club, as well.

"Wouldn't you like to have her sing beside you in the wilderness?"

"Well, I'm in favor of the wilderness, but I wouldn't care to be there."—*Judge.*

Josh Cornhusk—"Whad yer say yer boy's a-doin' up ter the city?"

Cy Taters—"B'gosh, he's a conductor." Josh Cornhusk—"Street car, orchestra or colyum?"—*Indianapolis Star.*

"The Young Lady Across the Way" by Harry J. Westerman in *Puck*:

The young lady across the way says you hear so much against the private character of people on the stage that she was glad to see in the paper that one of the famous violinists is a great virtuoso.

A vaudeville jokelet is reproduced by Hector Fuller in the *Indianapolis Star*:

"I'm only up here on the stage singing to kill time."

Voice from the audience: "Well, you certainly have a good weapon for the purpose."

## At the Hotel Taft

"They say the banjo players here get ten dollars a night."

"Yeah. Pretty easy picking."—Yale "Record."

E. Clyde Whitlock gives in the *Dallas Musicale* some comments regarding Ornstein's "Wild Men's Dance":

"Sounds like cranking a Ford"; "Give me a good pipe wrench and I could do that to a piano, too"; "My baby can play just like that, and she never took a lesson in her life"; "Part of the time he looks like he was hunting for a needle on the keys, and then he jumps up like he had found it in his chair"; "Back to the Fifth Nocturne for me!"

Kindred remarks were overheard at an Ornstein recital by Mrs. R. S. Sargent of Syracuse, N. Y., who repeats them to us:

"Did you hear Leginska when she played here? I think she can play just as heavy as this man. I liked the two Liszt pieces she played so much. One was called 'St. Matthew Walking on The Waves,' and another one about some other saint feeding the birds."

Two items from the *Pacific Coast Musician*:

Constant Reader: No, the notice in the program, "Please locate the nearest exit before the entertainment begins," was not placed there exclusively for the music critics of the daily papers; nor the red lights marked "Exit."

"That organ recital was intolerably long."

"No wonder! Think of the stops required for its performance."

## BANKS GLEE CLUB AT ANNUAL DINNER

Addresses by John C. Freund, Pres. Sibley, Mr. Humphries, Dr. Paige and Others

On Monday night of last week, the Banks Glee Club, one of the oldest musical organizations in New York and which was started by representatives of prominent banks to provide wholesome as well as intellectual recreation for members of the banking fraternity, had its annual reception and dinner at Murray's, on Forty-second Street.

About 100 members of the club, with a few invited guests, attended. The occasion resolved itself, among other things, into an expression of regard and, indeed, affection for the conductor, H. R. Humphries, who this season celebrates his thirty-first year's connection with the club as its leader and inspiring influence.

After the dinner Mr. Sibley, president and chairman of the club, expressed the gratification the members felt on coming together once more to celebrate the continued success of the club and to give expression to their appreciation of the work that their conductor, Mr. Humphries, had done for so many years, especially in the way of keeping the club up to a high standard of musical efficiency, which the press had endorsed in its reports of the concerts which the club gave each season at Carnegie Hall.

Mr. Sibley was followed by Mr. Humphries, who when the applause which greeted him had subsided, told of his long years of devotion to the club's interest and work. He urged upon the members that they come to rehearsals and so keep up the high standard to which Mr. Sibley had referred. He expressed the hope that he would be spared to continue his connection with the club and its work for years to come, and that after he passed on his mantle might fall upon the shoulders of one who would appreciate the opportunity and carry on the work, on the same broad as well as artistic lines on which he had endeavored

to guide it during his long term as their leader.

Mr. Sibley then called upon John C. Freund, the editor of MUSICAL AMERICA, who is the only honorary member of the club. Mr. Freund was accorded a kindly and, indeed, generous welcome. He spoke of the debt he thought the Club owed to Mr. Humphries, its conductor, not only because of his sincere efforts to keep up a high standard, but because of his unusually magnetic and inspiring personality, which had done much to maintain interest in the work of the club and to make it a living force in the musical life of New York. Then he spoke of the important developments in the musical world which had taken place since the last annual meeting.

"A great wave," said Mr. Freund, "is sweeping the country, showing not only an increased interest in music on the part of the people, but an appreciation of the necessity of introducing it into the public schools, and particularly with regard to giving greater appreciation to our own musicians, music teachers and composers, not only because they are American, but 'on their merits.'"

Mr. Freund spoke of his recent experiences in Milwaukee, where they had a Music Boosters' Week and also in the South, where he had visited a number of cities.

He told of the success of the Community Chorus of New York and described the wonderful scene in Carnegie Hall, when a large and representative audience met to hear a concert given by the Music School Settlement, an altruistic institution, in which concert the orchestras of young people, numbering nearly two hundred, assisted the Community Chorus with a degree of efficiency which was simply astounding.

"The world is in flux," continued Mr. Freund, "and the time has come for change, for expansion, for a new deal."

He briefly outlined a plan by which he thought the club could not only maintain the interest which had been already aroused, but could strike out into new fields. "It is not only," said he, "the work you do, but in the influence you can exercise over others to follow your lead, to go and do likewise!"

Mr. Freund was warmly applauded. Some musical numbers were sung by the club, among them a song composed

by Dr. Murkland, one of the members of the club, especially for this occasion.

The president then called on Dr. Paige, one of the oldest members. The Doctor paid a tribute to Mr. Trost, who had just passed away and who was one of the staunchest as well as one of the oldest members of the club. He also paid a great compliment to Mr. Humphries and eulogized him for his unceasing devotion to the work of the club.

After Mr. Freund left, the club passed a vote of thanks to him for giving such a splendid address.

## TRI-CITY PLAYERS IMPROVE

Orchestra Shows Progress in Concert at Davenport

DAVENPORT, IOWA, Feb. 21.—The third concert of the Tri-City Symphony Orchestra was given at the Burtis Theater, Davenport, Monday evening, Feb. 19. In the "Hänsel und Gretel" Prelude the steady improvement of the woodwind and brass was again made evident. Conductor Becker has been devoting increased attention to the wind instruments. The Raff Symphony made instant appeal to the audience, which recalled the conductor five times. Walter Ferner, 'cello soloist, is a recent comer to the Chicago Orchestra. He chose for his vehicle the Dvorak Concerto, playing it with a rather hard, though solid tone and in a musically manner. He received a hearty greeting.

There was a packed house, many standing, and a disposition to applause easily twice that evidenced at previous concerts. L. B. C.

"Songs of Peace as Well as Songs of War," Is Plea of Sir Herbert Tree

In a curtain speech before an audience in the Montauk Theater, Brooklyn, on March 3 Sir Herbert Tree, the English actor, made a plea for great songs of peace as well as great songs of war. He said in part: "It is those who most hate war who are most determined that peace shall be assured, and to shed their blood, if need be, to insure the eternal peace of mankind. Out of the very turmoil of these days—and we all know the efforts of your President to bring about a speedy peace—out of this very turmoil peace may arise."

## OUR INDIAN WARDS SHOWN AS SINGERS

Department of Interior Offers Carlisle Students in Cantata

WASHINGTON, D. C., March 7.—During the Inaugural celebration the Department of the Interior took occasion to acquaint the public with the musical abilities of the students of the Carlisle Indian School of Carlisle, Pa. This it did in the form of an operetta, "The Feast of the Red Corn," an ancient Indian ceremony, written by Paul Bliss.

The solo and ensemble numbers reflect great credit upon the East and the chorus and it was surprising to note how really musical these students were. The dramatic interpretation was also worthy of praise. Those taking solo parts were Alta Printup (Tuscarora tribe), Mary Ann Cutler (Ottawa), Lizzie House (Oneida), Leona Bonser (Sioux), Dorothy Burr (Seneca) and Mary Welch (Cherokee).

The operetta was the offering from the girl students, but the boys gave evidence of their musical abilities in a sacred concert by the School Band, George F. Tyrell, conductor. The program was varied and all numbers were well performed. At this concert solos were given by James Garvie, cornet; Mrs. Kathleen Woodward, piano; Alta Printup, soprano, and Roberta Seneca, chimes. The Department of the Interior received commendation for displaying the musical abilities of the wards of the nation. W. H.

Ohio's Governor Offers to Provide Prize for State Song

COLUMBUS, OHIO, Feb. 27.—At the Washington Birthday celebration at Ohio State University, Governor Cox announced that if the State did not appropriate \$1,000 for the composition of a song to be called "Ohio," similar in character to "Maryland, My Maryland," he himself would provide the sum. The offer was made after a mixed chorus of fifty voices had sung a number of patriotic songs.



## DECRIES POLITICS IN NEW YORK'S MUSIC

### Prof. Fleck Tells Clubwomen of Blindness of Administration Toward Concerts

"New York as the Musical Metropolis of the World" was described by Prof. Henry T. Fleck of Hunter College before The New Yorkers, an organization of prominent women, on March 2. He called their attention to the fact that no city in the world has as many high-class orchestral concerts during the season as New York. Besides the concerts given by the New York Symphony, the Philharmonic, the Russian Symphony Society, the New York City Orchestra and Metropolitan Opera House Orchestra, we received visits from the Boston Symphony, Chicago, Philadelphia, Cincinnati, St. Paul and other orchestras. He said that, with the exception of Berlin, the city also takes the lead in chamber music organizations. It also takes the lead in the quantity and quality of its opera performances. In the matter of church singers, no other city in the world compares with it.

"In the matter of military bands," said Mr. Fleck, "New York is distinctly behind even the smaller cities of Europe. This is due to politics. The politicians give many reasons why they cannot find money and claim constantly that the city cannot afford it. But the city can afford to buy a site for a new Court House and leave the property unimproved while the interest of \$500,000 piles up year after year. Here is an investment of \$10,000,000. Nor do they speak of the county form of government that now exists and is substantially the same as provided in our first State constitution adopted in 1776. This costs now \$8,000,000, whereas it really ought to cost only \$4,000,000. To the politician, band concerts are only band concerts, but the spending of millions for court house sites and the maintenance of administrations of an obsolete nature, all come under the high sounding term of 'government.'"

"There is only one way in which these conditions can be bettered, and that is by making the musical interests, or those who represent the interests of music in a financial way, more important factors in our civic life. It is astonishing how few of our people, either in the profession or in the business life of music, take an interest in our municipal affairs. In making out his list of prominent citizens for committees in civic affairs, our Mayor rarely appoints people from the music industries. There are some, but they are very few as compared with the representation from other lines of activity, both professional and business. Indeed, no other concerns have done so little for their patrons, and the cause they represent, as the people who have invested money in music in one form or another."

Professor Fleck received a standing vote of thanks.

### RATAN DEVI'S RECITAL

Her Second Performance of New York Season in Songs of India

The atrocious weather of March 4 did not deter a large number of people from wading to the Punch and Judy Theater, where Ratan Devi gave her second New York recital of the season. The exquisite exotic art of this unique singer captivated those present as effectually and completely as it has done on past occasion. Quite apart from the uplifting spirit of sincerity and devotion that pervades Ratan Devi's proclamation of the classic ragas, the haunting beauty of these melodies, their magic evocation of moods, their poignance and intensity, and the utter fascination of their elusive intervals and thrilling modulations lend them an appeal to which even those whose ears may be somewhat puzzled by their seeming irregularities cannot remain insensible.

The musically cultivated ear need, for that matter, have no great difficulty in apprehending these songs. And even the untutored one can grasp without trouble the delightful Kashmir folksongs, which in certain effects of melody and syncopated rhythm vividly suggest our southern negro songs. H. F. P.

### SCRANTON CHORUS SCORES

Mary Jordan Sings Superbly with Ladies' Musical Club

SCRANTON, PA., Feb. 22.—One of the most interesting concerts of the local season took place at the Strand last night, under the auspices of the Elks. Mary Jordan, the New York contralto, sang superbly and the Scranton Ladies' Musical Chorus, under the direction of John T. Watkins, also earned honors. Frank Daniels, organist, assisted. Each time Scranton has heard Miss Jordan her voice seems to have increased in sonority and beauty. Her tones seem to develop strength without detracting from the quality. One of the most fetching songs was "Come Down to Kew," by Carl Deis. Her two arias from "Samson" and the "O Don Fatale" afforded opportunities which were not neglected. Another charming offering was "In the Wood of Finvara," by Burleigh, dedicated to Miss Jordan.

Mr. Watkins's singers fairly outdid themselves. The Strauss "Serenade" was charming, revealing choice shading. Mr. Daniel played ably "St. Francis's Sermon to the Birds" and "Grand Offering in D Major." W. R. H.

### Famous Artists Visit New Bedford

NEW BEDFORD, MASS., Feb. 24.—Mischa Elman, the violinist, played here to a crowded house on Feb. 12. The audience was most enthusiastic. Pablo Casals and Harold Bauer gave a joint program on Feb. 14. Mr. Casals did wonderful work in the Bach Suite which he played unaccompanied. Mr. Bauer had a most interesting program and both artists were well received. In the

second concert given by the Cercle Gounod, the assisting artists were Olive Kline and Evan Williams. The work sung by the chorus was "Hiawatha's Wedding Feast," by Samuel Coleridge-Taylor. The orchestra played numbers by Tchaikowsky. A. G. H.

## MUSICIANS' DIRECTORY

**LILLIAN ABELL, Pianist,**  
REPERTOIRE—HARMONY—THEORY  
Studio, 201 W. 108th St., New York. Tel. Academy 921

**MRS. CARL ALVES**  
**C. WALDEMAR ALVES**  
TEACHERS OF SINGING  
48 West 90th Street New York

**FERNANDO AMANDES**  
Operatic Baritone. Italian, French, English.  
Extensive Repertoire.  
care of MUSICAL AMERICA.

**The American Institute of Applied Music**  
31st season began Oct. 2  
212 West 59th Street, New York City  
Tel. 2329 Columbus.

**Mme. ELLA BACKUS-BEHR** Teacher of Piano and Voice  
Teacher of Merle Tillotson Alcock, contralto, and Bechtel Alcock, tenor—Refers to Mme. Louise Homer.  
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

**ALEXANDER BERNE**  
PIANOFORTE INSTRUCTION  
Pupil of and endorsed by Rafael Joseffy  
Metropolitan Opera House Bldg., N. Y.

**WALTER L. BOGERT, Baritone**  
TEACHER OF SINGING  
161 West 71st Street and 130 Claremont Avenue  
New York City

**GIUSEPPE CAMPANARI**  
BARITONE Teacher of Singing  
STUDIO, 668 WEST END AVE., NEW YORK  
By appointment only

**ERNEST CARTER**  
COMPOSER—CONDUCTOR  
Address: 150 West 58th St., New York

**EARL CARTWRIGHT, Baritone**  
Concert, Recital, Oratorio  
112 West 47th Street New York

**MAY MARSHALL CUBB**  
SOPRANO  
Hotel Clendening. New York City

**MR. AND MRS. RUSS DAVID**  
VOICE PRODUCTION AND REPERTOIRE  
260 West 57th St., New York  
Tel. Conn.

**Mme. REGINA de SALES** TEACHER OF SINGING  
Formerly of Paris—now in New York  
Personal address: Hotel Wellington, 7th Ave., and 55th St.

**MARY HISSEM DE MOSS, Soprano**  
Address, personally, 106 West 90th Street, New York  
Telephone, 3552 River

**MILDRED DILLING, Harpist**  
Studio; 18 East 60th Street, New York  
Telephone Plaza 4570

**HENRY PURMORT EAMES** PIANIST AND LECTURER  
Director of Piano Department, Cosmopolitan School of Music, Auditorium Bldg., Chicago.

**WILLIAM J. FALK, Teacher of Singing**  
Address 292 W. 92nd Street New York  
Telephone: 6919 Riverside

**JOSEPH A. FARRELL, Basso Cantante**  
Oratorio, Recital, Vocal Instruction, Associate Professor of Voice, School of Fine Arts  
University of Kansas, Lawrence, Kan.

**LYDIA FERGUSON, Coloratura Soprano**  
Classic repertoire—Lieder  
Chansons en Costume  
50 Morningside Drive, New York,  
Tel. Morningside 4029

**HENRY T. FLECK**  
Head Musical Department,  
Normal College, New York,  
68th St. and Park Ave. Tel. 2443 Plaza

**HARRY GILBERT, Accompanist**  
61 West 50th Street, New York  
Telephone Circle 3309.

**IRWIN HASSELL**  
PIANIST AND ACCOMPANIST  
Hassell Conservatory  
853 Marcy Ave. Tel. 5791 Bedford, Brooklyn.

**CELESTE D. HECKSCHER, Composer**  
of Orchestral, Instrumental and Vocal Music.  
Address Publishers: H. W. Gray Co., New York

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
METROPOLITAN OPERA HOUSE  
1425 Broadway, New York (Bryant 1274)

**ARTHUR J. HUBBARD, Vocal Instruction**  
246 Huntington Avenue  
BOSTON. MASS.

**SERGEI KLIBANSKY, Teacher of Singing**  
8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York.  
Studios: 212 W. 59th St., New York.

**ARTHUR LAWRASON**  
VOICE-PRODUCTION  
The Nevada, B'way and 70th St., N. Y.  
Telephone, Col. 684.

**ISIDORE LUCKSTONE, Teacher of Singing**  
53 West 86th St., New York  
Telephone 7493 Schuyler

**FLORENCE McMILLAN**  
COACH—ACCOMPANIST  
161 W. 76th St., New York.  
Tel. Schuyler 4388

**GWILYM MILES**  
BARITONE  
STUDIO: 2231 Broadway, New York City

**FRANCES MORTON-CRUME, Contralto**  
CONCERT—FESTIVAL—ORATORIO  
Graham Court, 114th St. and 7th Ave., New York  
Telephone, 732 Morningside

**M Y E R** Helen Ethel  
Vocal Instruction  
703 Carnegie Hall, New York Circle 1350  
Teacher of Theo Karle

**LILLIAN SHERWOOD NEWKIRK**  
TEACHER OF SINGING  
Wed. and Sat., 1425 Broadway, New York.  
Mail Address: 11 Morgan Ave., Norwalk, Conn.

**SIGNOR LUIGI PARISOTTI**  
Speaking and Singing  
Vanderbilt Studios: 64 East 34th St., New York.  
Phone, Murray Hill 991

**ELIZABETH KELSO PATTERSON** SCHOOL OF SINGING  
also THE MISSES PATTERSON HOME for YOUNG LADIES STUDYING MUSIC and ART,  
257 West 104th Street (corner West End Ave.), New York City.

**N. VAL PEAVEY, Pianist**  
TEACHER OF PIANO AND VOICE  
STUDIOS { NEW YORK—816 Carnegie Hall.  
{ BROOKLYN—99 Euclid Ave.

**ASTOLFO PESCIA**  
MAESTRO OF "BEL CANTO"  
148 W. 92nd St., New York  
Telephone: Riverside 3515

**MAXIMILIAN PILZER, Violinist**  
Residence and Studio:  
260 West 57th Street Phone Circle 224

**DOUGLAS POWELL** SPECIALIST IN VOICE PLACEMENT  
Teacher of Clara Loring and other prominent singers.  
302 Madison Ave., New York.  
Phone Murray Hill 8693.

**MÉLANIE CONSTANZE RICHARDT**  
GERMAN DICTION FOR SINGERS ACCORDING TO THE LEHMANN PRINCIPLES  
Tel. Riverside 7260. 381 Central Park West, New York

**CHARL M. ROEDER, Teacher of Piano**  
STUDIO: 607-608 CARNEGIE HALL, N. Y.  
Residence: 423 East 140th St., N. Y.  
Newark Studio: 136 Roseville Ave.

**THE NORMAL INSTITUTE OF MUSIC**  
LOUIS ARTHUR RUSSELL, Director  
Teacher's and Professional Courses in Voice, Piano, Theory and Physical Culture. (Russell Modern Methods.) Booklet, etc. 853 Carnegie Hall.

**LAZAR S. SAMOILOFF**  
BEL CANTO STUDIOS. Method of Teaching Indorsed by RUFFO, SAMMARCO, DIDUR and others.  
Carnegie Hall, New York City.

**THE SITIG TRIO**  
Violin, Cello and Piano Recitals, Clubs, Musicals, etc.  
Fred. V. Sittig, Teacher of Piano and Accompanist.  
167 West 80th St., N. Y. Phone: Schuyler 6996.

**SCHOOL OF MUSICIANSHIP**  
Mme. C. TROTIN, Director  
Course for Singers: Solfege, Theory and Rhythm.  
Course for Pianists: Theory, Harmony applied to the Piano, Improvisation, Transposition.  
Studio 805 Carnegie Hall, N. Y.  
Send for circular Phone 5410 Riverside

**EDNA WHITE TRUMPET QUARTETTE**  
Edna White Ermine Kahn  
Louise Gura Christine Mellor  
226 West 129th Street, New York City  
Tel. Morningside 4870.

**WALTER S. YOUNG**  
TEACHER OF SINGING  
Carnegie Hall New York

**ZIEGLER INSTITUTE of Normal Singing**  
MME. ANNA E. ZIEGLER, Director  
Metropolitan Opera House, New York.  
1425 Broadway. Tel. Bryant 555

## CARL COCHEMS BASSO

CHICAGO OPERA ASS'N  
Who will be Soloist with  
MINNESOTA ORATORIO SOCIETY

April 3 in Minneapolis  
and  
April 5 in St. Paul



Photo by Matsene

Extracts from St. Louis press on production of Homer Moore's opera "Louis XIV":

"And Carl Cochems, who sang the rôle of Le Comte St. Aignan, the favorite courtier of the King, opened the second act with his principal song of the opera, delivered it with authority and vigor, as demanded, and made a tremendous impression with his vocal versatility on account of the wide range given this aria, which is of unusual difficulty."—SHIRLEY VICTOR BROOKS, "ST. LOUIS STAR."

"CARL COCHEMS as St. Aignan, did acceptably what fell to him."—RICHARD L. STOKES, "ST. LOUIS POST DISPATCH."

"CARL COCHEMS made a dignified and vocally impressive St. Aignan."—ALBERT C. WEGMAN, "ST. LOUIS TIMES."

"In CARL COCHEMS we heard the deep organ tones of a voice whose richness was its chief characteristic."—HOMER MOORE, "ST. LOUIS REPUBLIC."

Management Loro Gooch,  
Auditorium Bldg., Chicago.



## JULIA HEINRICH IN DELIGHTFUL RECITAL

Soprano Deeply Impresses Her Hearers in New York Program

JULIA HEINRICH, soprano, song recital, Aeolian Hall, New York, March 8. Accompanist, Ellis Clark Hammann. The program:

"Am Meer," Schubert; "Frühlingsglaube," Schubert; "Geheimes," Schubert; "Erstes Grün," Schumann; "Die Meerfee," Schumann; "Geisternähe," Schumann; "Barcarole," Richard Strauss; "Das Rosenband," Richard Strauss; "Ich schwebte," Richard Strauss; "Aller Seelen," Richard Strauss; "La Vie Antérieure," Duparc; "Mandoline," Fauré; "Clair de Lune," Debussy; "Fantoches," Debussy; "In Lilac Time," Arthur Foote; "Dreams," Max Heinrich; "To the Moonlight," Max Heinrich; "Daffodils," Ellis Clark Hammann; "A Bubble," Leo Braun; "A Forest Song," Benjamin Whelpley.

Armed with the best traditions in *lieder* singing, with a fund of experience and a magnificent voice as the chief attributes of her art, Julia Heinrich deeply impressed a large, distinguished audience at her first New York recital this season.

In the German *lieder* she was at her best. With great ease and conviction she sang the Strauss, Schubert and Schumann songs, bringing to the surface the inner spirit and the characteristic mood of each. In songs requiring broad, dramatic sweep or in those calling for a delicate, playful touch, Miss Heinrich is equally effective. Hers is the work of an artist, seasoned, mellowed and sincere.

Four familiar French songs of Duparc, Fauré and Debussy found excellent expression in Miss Heinrich's treatment of them. On the program were two songs by her father, the late Max Heinrich, "Dreams" and "To the Moonlight," sung as a tribute to the memory of the noted German *lieder* singer. The soprano honored her accompanist, Ellis Clark Hammann, by singing his setting of the Wordsworth poem, "Daffodils." Leo Braun's "A Bubble," dedicated to Miss Heinrich, was so well received that she repeated it.

H. B.

## Pavlova Dances at Havana Opera



Pavlova in Havana, with Ivan Clustine, the Ballet Master, and Alexander Smallens, Conductor

HAVANA, March 5.—Anna Pavlova scored a success artistically in the Teatro Nacional, especially in the "Carmen" ballet. She received a tremendous ovation in this number. The

Russian dancer and her company appeared on the same bill with "Rigoletto" on Feb. 22, and at the *fiesta* day performance of "The Magic Flute" and "Pagliacci" on Feb. 24, with the Adolfo Bracale Company.

### Criteria Interest Newark, N. J.

NEWARK, N. J., March 1.—Under the auspices of the Young Men's Bible Class of St. Luke's M. E. Church the Criterion Male Quartet of New York appeared at the church in concert last evening. The singers gave an admirable program, opening with Buck's "Hark the Trumpet Callet" and closing with Vandewater's "Sunset." Their other offerings, sung

with artistic finish, included works by Protheroe, Gibson, Robinson and Hadley. John Young scored in Aylward's "Beloved, It Is Morn," Horatio Rensch in Posti's "Parted," George Reardon in a group of songs by Buck, Homer and John Barnes Wells and Donald Chalmers in Spross's "Song of Steel." Justine Roberts gave a number of entertaining readings and Ward Lewis provided the accompaniments satisfyingly.

## KUNWALD PRESENTS BUFFALONIAN'S WORK

Cornelissen's Rhapsodie Given By Orchestra—Gallo Offers "The Barber"

BUFFALO, N. Y., March 11.—The past week was marked by some fine musical offerings. The evening of the 6th, Mrs. Mai Davis Smith presented for the fifth of her series of subscription concerts the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, and Royal Dadmun, baritone, as soloist. Beethoven's Symphony No. 7 was given a beautiful reading. A program number, entitled "Rhapsodie Characteristic," was the composition of a resident of this city, Mr. Cornelissen, who built his "Rhapsodie" on the melody of Gabriel Pierné's "Serenade." From this material he has evolved a charming composition, rich in harmonies and expertly scored. In response to great applause Mr. Cornelissen was obliged to appear on the platform with Conductor Kunwald. Mr. Dadmun, in his solo numbers "Hear me ye winds and waves," Handel, and "Vision Fugitive," Massenet, sang with authority and fine tone and was roundly applauded.

The week of the 5th, the San Carlo Opera Company, under the local management of Mrs. Mai Davis Smith, gave eight performances at the Teck Theater before good-sized, enthusiastic audiences. Mr. Gallo has strengthened his company considerably this season and has singers amply able to cope with the exacting repertoire presented. Two operas rarely given by traveling organizations met with particular approval. They were "The Barber of Seville" and "La Gioconda."

At the last meeting of the Chromatic Club the afternoon of the 10th, R. Leon Trick, a local pianist, and Harold Van Duzee of New York, a tenor, were the artists. Mr. Trick's playing was of a high order of merit. Mr. Van Duzee, a pupil of Oscar Seagle, gave an excellent account of himself, admirably accompanied by Lillian Hawley-Gearhart.

F. H. H.

# FRANCES NASH

## TRIUMPHS WITH THE BOSTON SYMPHONY ORCHESTRA

### Worcester

#### "MISS NASH RECALLED AGAIN AND AGAIN"

"FRANCES NASH created a sensation through her brilliant performance of the Concerto by Saint-Saëns. Applause from more than 1800 pairs of hands, applause that was nearly deafening in its intensity, recalled the young artist again and again to bow her thanks. Such was the thrill of the moment that the orchestra applauded as heartily as the audience. Miss Nash plays with the inspiration of a true musician and has acquired a technique beyond criticism. Her agility and accuracy are marvelous, and she plays her forte passages with an astounding masculinity of attack." (Worcester Telegraph, Feb. 28, '17.)

#### "OVATION IS GIVEN FRANCES NASH ON FIRST APPEARANCE HERE"

"A brilliant player and a true musician, Frances Nash made her first appearance here with the Boston Symphony Orchestra. The audience gave her an ovation, calling her back time after time, in the hope of enforcing an encore, which they knew was against the Symphony rules." (Worcester Gazette, Feb. 28, '17.)

### "FRANCES NASH SCORES GREAT SUCCESS"

"Miss Nash, unknown and practically unheralded, scored a distinct and richly deserved triumph. Girlish, dainty and unassuming, her manner gave little promise of the tonal power she rapidly made manifest. Miss Nash is a fine artist whose youth promises ultimate place in the front rank of virtuosi." (Worcester Post, Feb. 28, '17.)

### Cambridge

#### "FRANCES NASH'S APPEARANCE WITH THE BOSTON SYMPHONY WAS ANOTHER TRIUMPH"

"Music speaks eloquently for itself. It tells in a moment of character, motives, sincerity and artistic devotion, and in Miss Nash it bespeaks beyond a doubt her truly musical nature, her intent application and thoroughness, her intelligence and emotional eagerness. In the Saint-Saëns' Concerto she set herself a difficult task. She came through it with alert and instantaneous response, with efficiency, skill, good generalship and emotional comprehension—in short, with captivating success. Her recital (early in the season), in a more quiet vein, revealed a poise and self-sufficiency in individual expression, not called for in the concerto, and an emotional penetration beyond her years."

(Boston Transcript, Feb. 23, '17.)

PERSONAL DIRECTION; EVELYN HOPPER, AEOLIAN HALL, NEW YORK CITY



## CHICAGO HEARS NEW WORK BY D'HARCOURT

French Composer's "Symphonie Néo-Classique" Makes a Pleasant Impression

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, March 5, 1917.

FANNIE BLOOMFIELD ZEISLER'S playing with the Chicago Symphony Orchestra Saturday night broke the no-encore tradition. The rules of the orchestral association, printed on the program and supposed to be ironclad, forbid any encores whatsoever, but Mrs. Zeisler's playing of the Saint-Saëns Concerto, for pianoforte, No. 4, was so heartily received that the *allegro* movement, taking about ten minutes for performance, had to be repeated. She played in the grand style, with romantic feeling, and showed again her peculiar power of holding her audience, not letting her hearers relax for an instant while she was at the keyboard.

Eugene d'Harcourt's "Symphonie Néo-Classique" was given its first Chicago presentation, conducted by Frederick Stock, in the absence of the composer, who had intended to conduct it. In this symphony the composer has essayed, as he himself describes it, "to bring about a reaction against the musical neurasthenia which menaces us to the great detriment of the primordial qualities of our race." The symphony was built on foundations laid by Beethoven, but with a good deal of matter in more modern style, violating no rules and causing no sensation. It is pleasurable to listen to. D'Indy's "Istar" Variations was played with exquisite beauty in the strings. Berlioz's "Carnaval Romain" Overture was the opening selection.

Frieda Hempel, heard here several seasons ago in opera, made her first appearance in Chicago as a concert artist yesterday. Her singing of such airs as Schubert's "Die Forelle" and Schumann's "Der Nussbaum" ranked her as

an unusually capable concert artist. Her voice was clear and its flexibility was shown in "Casta Diva" from "Norma" and a transcription of "The Blue Danube Waltz." Her enunciation was admirable. She was encored repeatedly.

Pablo Casals played the 'cello in the Illinois Theater yesterday. His tone was incomparable—big, warm and moving. His program included a Sammartini-Salmon sonata, Bach's Suite in C Major and several lighter numbers. His program was played with splendid musicianship. Casals shuts his eyes when he plays and seems to dream his music. Saba Doak, soprano, took the place of Mme. Metcalfe-Casals on one hour's notice, owing to the illness of the latter. She sang a group of French and German songs and one of English songs. Her voice was attractive and big, and she used it skilfully, making an admirable impression.

The American Symphony Orchestra, Glenn Dillard Gunn conducting, played an all-American program yesterday in Cohan's Grand Opera House. Chicago composers were liberally represented, including some new works by Rowland Leach, Mrs. Eleanor Everest-Freer and Rosseter G. Cole. Charles W. Clark, baritone soloist, sang a group of songs with fine feeling and opulent voice. He made much of Mrs. Freer's "The Boat Is Chafing at Our Long Delay." Della Thal was piano soloist in a MacDowell concerto, and Richard Wagner played the 'cello solo in Rosseter Cole's "Ballet for 'Cello and Orchestra."

Ethel Leginska was an appealing pianist in her recital at the Blackstone Theater. Among other compositions she played MacDowell's "Keltic" Sonata. This was done with admirable regard for the essential poetry of the score. Her art is sincere, whatever can be said of the eccentricity of playing with the stage darkened.

Winifred Lamb was heard in piano recital in the Playhouse. Her touch was sure and she played fluently, with a good amount of feeling. Her program was rather heavy, lightened only by two Debussy numbers and a Strauss serenade.

FARNSWORTH WRIGHT.

Zoë Cheshire, harpist, appeared as soloist Thursday evening, March 1, at a musicale given by Mr. and Mrs. Charles Burkelman at the Montague Hotel, Brooklyn.



## Ethelynde SMITH

### Soprano

Miss Ethelynde Smith gave the second number on the University Artists' Course on Tuesday evening, February 6th, in the University Auditorium. Miss Smith came to Laramie practically unknown, but after her recital left the city with as many friends as there were people in her audience. It was the verdict of all concerned that no more charming number has been given in the University Artists' series in years. Miss Smith has a clear, fresh and flexible soprano voice, an attractive personality and an unusual amount of intelligence and musicianly feeling. Particularly delightful was her stage deportment. She would almost serve as a model to young concert singers. Becomingly gowned, with no affectations or mannerisms, but with a naturalness quite rare, she sang a program of extended range, always suiting her posture and facial expression to the subject-matter and mood of her song. For so young an artist, she is extraordinary in her maturity of powers of interpretation. Her program did not have a hackneyed number on it, and each group of songs she sang with authority and distinction. The University will consider itself only too fortunate to be able to secure Miss Smith's services whenever she is in this part of the United States.

(Signed) F. S. Burrage, Sec'y.  
The University of Wyoming,  
Laramie, Wyoming.

#### PERSONAL ADDRESS:

458 CUMBERLAND AVENUE

PORTLAND, MAINE

## The International Tenor

A Succession of Artistic Triumphs!

# GUIDO CICCOLINI

Leading Tenor of

Theatre Champs Elysées	-	-	Paris
Teatro Lirico	-	-	Milan
Coronation Concerts	-	-	London
Italian Opera Season	-	-	Petrograd
Imperial Opera	-	-	Warsaw

Especially engaged as

### SOLOIST

The Band From the Trenches from France

Management: EDWARD A. BRADEN  
47 W. 42d Street, New York City





# LAMBERT MURPHY

with

## APOLLO CLUB

Boston



Photo by Dupont

Boston Evening Transcript, March 7, 1917.

Everything he sang revealed his extreme care, precision and thoroughness of method, and his discriminating taste in emotional usages. His range is wide, his enunciation clear, his tone full, mellow and resonant, and his sustaining power marked. He modulates skillfully, and he has developed a fine tone which he can shade into silence, to the wonder of his hearers. The aria from Massenet's "Manon" he sang with imagination as well as vocal power.

Boston Globe, March 7, 1917.

As always manly and unaffected in bearing and style, and matured in resources and beauty of voice, Mr. Murphy gave his audience pleasure in songs, and in Massenet's aria "Ah, Fuyez," from "Manon." A feature of Mr. Murphy's singing is a clearness of enunciation which gives to all the content of the song. He was enthusiastically received.

Boston Herald, March 7, 1917.

Mr. Murphy, who has a superb voice, sang admirably. He was recalled many times, gave two encores and, but for the length of the program probably would have given more.

Boston Daily Advertiser, March 7, 1917.

Mr. Murphy's beautiful voice was very favorably received. His choice of songs was well made, his voice is sympathetic, his enunciation clear and his manner of delivery pleasing.

Management

**Wolfsohn Musical Bureau**  
1 West 34th St., New York

(Chickering Piano Used)

### Trenton May Have Municipal Auditorium

TRENTON, N. J., Feb. 27.—Possibilities of a municipal auditorium to raise Trenton's standing as a musical center and to further general public interest in good music may soon be a reality if the efforts of Edward A. Mueller bear fruit. Mr. Mueller, who is organist at the State Street M. E. Church, has urged the city commissioner to have such an auditorium built and have an organ erected in it. Mr. Mueller said that the only institution Trenton has for giving citizens free music is the band stand at Cadwalader Park. "The brass band," said Mr. Mueller, "has been the pioneer in this country in bringing music to the masses, and we can scarcely judge the extent to which we are indebted to it. However, the brass band has its limitations as a musical educator. In order to educate and stimulate a love for music in the public it is not only necessary to give good music, but also plenty of it. For this purpose the orchestral pipe organ possesses many advantages."

### Winnipeg Musical Club Hears Mrs. MacDowell's Recital

WINNIPEG, Feb. 24.—Mrs. Edward MacDowell, widow of the American composer, appeared before the Women's Musical Club Monday afternoon in a program devoted to the works of her husband. In an excellent address preceding the musical numbers Mrs. MacDowell held the close attention of her audience with an interesting account of the work being done by the MacDowell Memorial Association. She made the statement that since the outbreak of the war more copies of her husband's "Sea Pieces" had been sold in Britain than in the whole of the United States for the same period.

R. J.

### Many Novelties Introduced by Sinsheimers

The records of the Sinsheimer Quartet have revealed the fact that it has in its career as a New York string quartet produced many compositions for the first time. Among these are string quartets by Ippolitoff-Ivanoff, Tanieff (the one in B Minor), the Miroslav-Weber, the Frank Bridge and Davis. The quintets for piano and strings by Arensky, Davidoff, Novak and Wolf-Ferrari were introduced by Mr. Sinsheimer and his associates with various pianist and piano quartets by Joan Mañen (this very recently) and Ippolitoff-Ivanoff.

### Chicago Symphony and Winifred Christie Evoke Pleasure in Madison, Wis.

MADISON, WIS., Feb. 14.—In addition to the second Chicago Symphony Orchestra concert of the annual series yesterday evening, a matinee program was given under Mr. Stock's baton, with Winifred Christie, the Scotch pianist, as soloist. A well chosen program was played, Mendelssohn, Brahms and Grieg being represented. Miss Christie played the beautiful Brahms D Minor Concerto with splendid exuberance and musicianly feeling. The evening concert was a huge success.

A. VON S.

### Kate Davis, Contralto, Sings in "St. Paul" with Catholic Oratorio

Kate Davis, contralto, made her debut in oratorio at Carnegie Hall recently when she sang the contralto parts of Mendelssohn's "St. Paul" with the Catholic Oratorio and the New York Symphony Orchestra, under the direction of Arthur Mees. Miss Davis's resonant voice was heard to splendid advantage.

## Popular Violinist and Soprano Perform for Invisible Audiences



Photo by Curtis

Frank Gittelson and Lucy Gates Collaborate for the Talking-Machine

PERFORMING for invisible audiences, Frank Gittelson, the brilliant young violinist, is shown in collaboration with the widely known coloratura soprano, Lucy Gates, in making a disc record of their art. Both soloists have lately begun making records for the Columbia Graphophone Company. In the above photograph Mr. Gittelson is shown playing an obligato to Miss Gates's solo. The piece is Braga's popular "Angel's Serenade."

### TORONTO ACCLAIMS ARTISTS

#### Women's Musical Club Presents Guiomar Novaes and Anna Case

TORONTO, CANADA, Feb. 28.—The Women's Musical Club presented Anna Case and Guiomar Novaes in concert on Feb. 20 in aid of the Toronto Red Cross Society. Massey Hall held a capacity audience of over 3000. Miss Novaes, the Brazilian pianist, won a decided triumph. She reminds one very much of Josef Hofmann. Her tone is luscious, her technique is impeccable and her interpretations are based on a deep intelligence and poetical feeling. The principal numbers were the Schumann Carnival and Liszt Rhapsodie No. 10. If there is any place for criticism it would be that her playing was not focused well for a large hall like Massey Hall.

Anna Case, who shared the honors of the evening with Miss Novaes, made a very favorable impression. She sang with great artistry, her purity of tone and beautiful phrasing proclaiming her an artist. One of Miss Case's best offerings was Bellini's "Ah, non Credea." Charles Gilbert Spross, who accompanied Miss Case, proved to be an admirable pianist, and his songs, presented by Miss Case, were very much appreciated.

S. L. H.

### KAUFMANN



Vocal Studios (The Lehmann Method)  
**Minna Kaufmann, Soprano**  
Recitals Booking for 1916-1917. Address: 601-602 Carnegie Hall, N. Y. Personal Representative: Emma L. Trapper, 105 W. 40th St., N. Y.

**ETTA HAMILTON MORRIS SINGS**

**WOMEN'S SONGS**

6935 Bedford

17 Revere Place,  
Brooklyn, N. Y.



### 1917 BULLETIN OF NEW PUBLICATIONS. NO. 3

BREITKOPF & HÄRTEL, NEW YORK

ORGAN

Arthur Hartmann, PRIÈRE A NOTRE DAME.....net — .60  
Sibelius-Humiston, VALSE TRISTE.....net — .60  
Sibelius-Fricker, FINLANDIA.....net — 1.00

CHORUS

Sibelius - Page, VALSE TRISTE, Three Part Chorus for Female Voices with Soprano Solo (ad lib).....net — .20  
Sibelius - Sammond, FINLANDIA, "Lord We Pray in Mercy Lead Us," for Mixed Chorus.....net — .15  
Sibelius - Sammond, FINLANDIA, "Lord We Pray in Mercy Lead Us," for Male Chorus.....net — .25  
Nicolai - Page, WOODLAND SPRITES, from "Merry Wives of Windsor," Three Part Chorus for Female Voices.....net — .15

BREITKOPF & HÄRTEL, Bear Building, NEW YORK





# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department. —Ed. MUSICAL AMERICA.

## About an Article Which Did Not Appear in "Musical America"

To the Editor of MUSICAL AMERICA:

Your remark about Dr. Muck's doctor title is silly!

Could Dr. Stokowski earn his doctor title in the way Dr. Muck did?

I suppose Dr. Muck does not advertise in your "well-known" paper? Get it?

[The above anonymous postal card was sent to the office of MUSICAL AMERICA. The writer is evidently a German interested in Dr. Muck. This postal card is stamped "Back Bay Station." As a matter of fact, the paragraph to which this writer refers never appeared in MUSICAL AMERICA at all, but in a certain notorious sheet. If the writer of the postal card, as well as others who occasionally send us such communications when they are stirred up by the scurrilities of the notorious sheet in question, would kindly direct them to that paper, they would confer a great favor upon the Editor of MUSICAL AMERICA.]

## Frieda Hempel Tells How It All Happened

To the Editor of MUSICAL AMERICA:

When Richard Epstein's letter was published in your paper last week I, of course, knew that the objects of his attack were the Hardman piano and myself. I would have remained silent had I not read in to-day's issue the interesting comments of "Mephisto." As the episode has now reached the stage of a controversy, I feel as if a little more light might be shed upon it.

Briefly, the facts are as follows: Three or four weeks previous to my recital at Carnegie Hall my representative asked Mr. Epstein whether he could accompany me. Mr. Epstein said he would be delighted to, expressing at the same time the wish that I use either a Steinway or a Mason & Hamlin piano. My representative stated that he thought this would be satisfactory to me and a day was set for the first rehearsal. Some time after that I heard, for the first time, about the determination to use either the Steinway or the Mason & Hamlin.

Now, of the Mason & Hamlin I know nothing, as I have never used it, but there is no warmer admirer of the Steinway than am I; I think it is a superb instrument, second to none in all particulars. I used it, in fact, at my recital last year and upon my entire concert tour. But I think the Hardman, too, is a very good piano and, furthermore, as I have been studying with it at home for the last five years, I decided to use it in my public work this year. When, therefore, I heard of the arrangement tentatively made with Mr. Epstein I told him (Mr. Epstein) that I was going to use the Hardman. He stated that "an artist of his artistic standing" could play only on a Steinway or on a Mason & Hamlin. I tried to explain to Mr. Epstein that if I was content with a Hardman, surely he ought to be; that, after all, the people were coming to hear me sing and not primarily to listen to him play. He stated that I had lost my ideals, that he was actuated only by the most noble and artistic motives, intimated that I had been bribed or bought body and soul, by the Hardman company and that I must change the piano. I thereupon told him that I would change—not the piano—but the accompanist. I dismissed him and told him to send me his bill for anything I might owe him.

This, in short, is the whole story and the basis for Mr. Epstein's violent tirade. I will leave it to the public to decide

whether I have been "bought" by any piano manufacturer or whether Mr. Epstein may have been; whether there are only two pianos in the country which a "real artist can play upon"; whether my attitude constitutes a "serious menace to artistic sincerity"; whether Mr. Epstein's ideals are much loftier than are mine; and, in short, whether they, the public, have ever read such an utter mass of nonsense as was written in that letter by Mr. Epstein.

FRIEDA HEMPEL.  
New York, March 9, 1917.

## More About "Mercenary Singing Teachers"

To the Editor of MUSICAL AMERICA:

I read with satisfaction a letter from a student in your Forum recently in reference to the mercenary action of singing teachers in this country.

It seems to me one can say "there are others" in the same category. Too often the "impression" created and the "reputation" made has more to do with their so-called success than the amount of real effort and interest in art put forth.

The remark of Barnum, and other observers seems to hold good in the case of music teachers. The people like to be humbugged. They want a lot of show and effrontery or else they are quite ready to despise and undervalue. They get what they want and pay sound prices for it, but is a pity nevertheless.

Those of honest art ideals must either have plenty of capital in the United States or else be quite content to keep in the background for a more or less indefinite period. It is no wonder we don't advance farther and faster in aesthetics.

Yours very truly,  
CHARLES H. BATTEY.  
Providence, R. I., March 8, 1917.

## Conscious Humor in Mr. Martens's Article

To the Editor of MUSICAL AMERICA:

In Mr. Alexander S. Thompson's interesting letter in the March 3 Open Forum dealing with his work at the Iowa State College and Ohio University, he quotes from a recent article of mine devoted to "Music Study as Part of the Farmer's Training" (an account of what Arthur E. Westbrook has done for music at the Kansas State Agricultural College), as follows:

"But I can assure you that at no time during the six years (Mr. Thompson's) at Ames, could it be said that 'nearly as much attention seems to be given to the theory of music as to that of crop rotation, to form as to fertilizers, to singing as to silos.' I am sure that statement will bring a smile to the faces of those who know the agricultural colleges."

Frankly, the writer sought the smile in question, and is happy to think that it may have been smiled. For he knows that the smiler would not take him altogether *au pied de la lettre*. His smile would show that, reading between the lines, he realized that the humorous exaggeration implied by my initial paragraph had a deliberate object.

In line with its consistent propaganda for American music, MUSICAL AMERICA's generous editorial policy has accorded much space to the musical activities of numerous representative academic insti-

tutions. But aside from its professional readers, MUSICAL AMERICA has its thousands of general readers who, while not specializing in music, yet desire to keep in touch with all that is musically worth while knowing either at home or abroad. And these must be considered.

Now the general subject of music in the colleges is one, perhaps, of more academic than popular interest. Yet MUSICAL AMERICA (the first magazine, by the way, to give the subject comprehensive consideration in a series of articles), realizing the importance of the work, has sought in particular to call general attention to its scope and character—to bring it to the notice of the general reader.

And for him the little introduction to my article was intended. I hope that every smile (smiled by an agricultural initiate or a general reader) may have a prelude to the perusal of the entire article, and that my paragraph finger of fancy may have beckoned the smiler on to the consideration of actual fact.

Mr. Thompson himself says, speaking of the quotation in question: "I judge it is not intended to be taken quite seriously." And he is right. If the writer had chanced to have substituted the word "playful" for "roundabout" in the sentence immediately following the one quoted, in all probability the "quote" would never have been made.

Sincerely yours,  
FREDERICK H. MARTENS.  
Rutherford, N. J., March 3, 1917.

## Musical Services for the People

To the Editor of MUSICAL AMERICA:

Let me congratulate you on the splendid report written by Mr. Freund about the concert and the work of the Settlement Music School in New York. You are on the right track with regard to the need and value of democratizing music.

My daughter and I went to a beautiful service at one of the old Episcopal churches here last Sunday afternoon, and at this service Mme. Bressler, harpist, a violinist and a fine organ accompaniment were the features, with two of our best soloists and a full choir.

The church holds about 1000 and was crowded. People came from all over the city and the suburbs. Some, perhaps, were never in a church before; some would not have gone but for this beautiful service.

I was impressed greatly by the evident intelligence of the audience and the interest it showed. Probably the minister himself could never in his wildest dreams fill that church, but his advertising his "musical service for the people" did.

Your paper is always a great source of enjoyment.

Best wishes.  
West Philadelphia, Pa.,  
Feb. 22, 1917.

## How It Worked Out in Richmond

To the Editor of MUSICAL AMERICA:

Mr. Freund certainly did a lot of good here in Richmond by his propaganda. He stirred up matters musically. I often hear local musicians refer to the points he made in his address. Those are the things that count. I hope Mr. Freund will continue this great work, which is still in its infancy. There are many

more cities like this that need an evangelist like John C. Freund to preach the gospel of music to the people and wake them up.

Things have taken quite a different turn here this season. So far we have had Anna Case, John McCormack, Alma Gluck, Maud Powell, the Kneisel Quartet, Evan Williams, the Philadelphia Orchestra, with Werrenrath, and Harold Bauer, and we are to have the Spring Festival in May, with Metropolitan Opera orchestra and artists. Personally, I am putting on a recital on the 22nd of this month. So the showing is not so bad, especially when you consider that all of the concerts have been well attended.

I am now organizing a conservatory of music upon a large scale—and let me add that it was through Mr. Freund's talk that this enterprise was set in motion.

Sincerely,  
MARCUS KELLERMAN.  
Richmond, Va., March 7, 1917.

## An Omission from the Article on Music at Princeton

To the Editor of MUSICAL AMERICA:

The interesting and comprehensive article in your last issue on music at Princeton University could have but one drawback in the eyes of those familiar with conditions there—namely, that the author, Kenneth S. Clark, was prevented by natural and becoming modesty from referring to the wide influence he himself has exerted and the great popularity he has enjoyed as an author and composer of Princeton student songs.

Even before his graduation from Princeton in 1905, Mr. Clark had enjoyed great success as a composer and conductor of the Triangle Club. Since his graduation he has continued to write one song after another which has become popular with the undergraduates and often also a favorite with the alumni, as, for instance, his well-known "Going Back to Nassau Hall."

One secret of Mr. Clark's success in writing popular songs for professional as well as amateur use is his ability to write his own words. These are invariably clever, often tinged with humorous satire, and he possesses the faculty of reinforcing them with the melody and rhythm to "put them across." Added to the above is his ability to sing his own songs—or any old song—accompanying himself on the piano. For a number of years now no gathering of Princeton alumni within 100 miles or more of New York has been considered complete without "Ken" Clark at the piano.

Yours very truly,  
ERNEST T. CARTER.  
New York, March 9, 1917.

## A Plea for Mezzo Forte Singing

To the Editor of MUSICAL AMERICA:

Having listened to singers and singers, I would like to ask, where are the singers who (like our great artists of long ago) can sing *mezzo forte*, *sotto voce*; certainly dynamics and nuances mean something. Every singer (with rare exceptions) pumps up a lot of breath and looks as if he were going to burst before he begins to sing; then from beginning to end sings full voice. All big voices are singing still bigger to impress the public, thus shortening careers. Many beautiful voices are being ruined by full voice work, musicians (for singers are rarely musicians) sitting,

[Continued on page 31]



## Wallingford Riegger Conductor

Blüthner Orchestra Symphony Concerts, Blüthner Hall, Berlin,  
Season 1916-17

In America, Season 1917-18

Present Address, Care of Musical America, New York

# HUNTER WELSH PIANIST

WOLFSOHN MUSICAL BUREAU, NEW YORK



# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 30]

smiling. I heard a real Brignoli voice crack on notes, trying to produce a big-ness God never intended, and yet, Brignoli was called the "silver-voiced tenor." Are there any such to-day?

AN ARTIST OF THE OLD SCHOOL.  
New York, March 6, 1917.

## Rallies to Defense of Mary Garden

To the Editor of MUSICAL AMERICA:

I noted that quite a few papers commented on the presence of Mary Garden at the premiere of "Thais." What is wonderful about that? Wouldn't any artist who was great in a part be interested in another artist's debut in that part?

As to making faces at Miss Farrar, Miss Garden is too well bred to do anything so rude or silly.

Last year when Tamaki Miura sang "Butterfly" in New York for the first time one of her most interested hearers was Miss Farrar. As I was sitting very near Miss Farrar, I noticed how closely she followed the performance.

It is too bad if a great artist like Miss Garden cannot be interested in another great artist like Miss Farrar without having some one bring forth such a literary effort as this story.

AN ADMIRER OF BOTH ARTISTS.  
New York, March 8, 1917.

## Precursor of Philadelphia Orchestra

To the Editor of MUSICAL AMERICA:

The official announcement of the memorial to Dr. W. W. Gilchrist, a part of which states that "He led the Philadelphia Symphony Orchestra, which became the great organization now known and honored wherever music is understood," which called forth editorial comment in the Philadelphia *Public Ledger* of Feb. 7, and an erroneous statement in a letter signed by John H. Ingham, published by the same paper Feb. 8 and reprinted in the Chicago *Musical Leader* of March 1, has prompted the writer to take exception to Mr. Ingham's claim that "not a single member of the former body ever joined the latter."

As a matter of fact, the writer was a member of the old Philadelphia Symphony Orchestra under the direction of W. W. Gilchrist during the seasons of 1896-1898. This excellent organization met for rehearsals at the northwest corner of Broad and Pine Streets every Saturday evening. The membership at that time included John K. Witzemann, Julius Falk, Howard Rattay (who played trombone), and many other well known amateurs who have since become leading musicians of this city.

Mr. Witzemann is now a member of the present professional body and has

been, if I remember rightly, since its inception in 1900. Both Mr. Rattay and Mr. Falk were also members of the present Philadelphia Orchestra for a more or less shorter period. I mention these three names merely as contradictory evidence sufficient to prove the inaccuracy of Mr. Ingham's statement.

Yours very truly,  
M. B. SWAAB.  
Philadelphia, March 12, 1917.

## Chaucer as a Stage Character

To the Editor of MUSICAL AMERICA:

In the interview with Percy Mackaye in the last number of MUSICAL AMERICA, he is quoted as saying: "For the first time, I believe, in the drama of any language, it ('The Canterbury Pilgrims') inaugurates on the stage the character of the first poet-laureate of England—the father of English literature." We find that Chaucer has already appeared in English dramatic literature as the hero of John Gay's comedy, "The Wife of Bath," which was presented at Drury Lane in 1713, with Mr. Wilks appearing as Chaucer. Although the Gay comedy was not a great success, it was sufficiently so to be revived in 1730.

Very truly yours,  
EDWARD LEFFINGWELL SMITH.  
RICHMOND BROOKS BARRETT.  
New Haven, Conn.,  
March 10, 1917.

## "Star-Spangled Banner" Our Anthem, Not "America"

To the Editor of MUSICAL AMERICA:

A curious misconception is abroad concerning our national anthem. Persons who fail to arise when "America" is played are the object of considerable surprise, not to say scorn.

Perhaps these offenders were taught in school, as most of us were, that "The Star-Spangled Banner" is the American anthem, not the inspiring German-English air. Only the American song should receive our salute.

NEMO.  
New York, Feb. 22, 1917.

## Mr. Hinshaw Reassures an Objector

To the Editor of MUSICAL AMERICA:

In your issue of Feb. 24, A. D. K. of Pittsburgh writes a letter in your Open Forum taking me to task for changing the date for the submitting of scores in the prize contest and for making several changes in the rules with regard to the instruments to be used. A. D. K. seems to think that his score will have to be rewritten to give it an equal chance in the competition.

Let me remove that impression. Scores already completed will be received and given full credit by the judges. I desire to be fair to all contestants. I suggested

the changes in the make-up of the instruments to simplify the production of other operas in the contest, in addition to the prize opera.

As for the change of date, it was requested by many composers who could not get their scores ready in the given time, due to pressure of outside work.

Very truly yours,  
WILLIAM WADE HINSHAW.  
New York, March 5, 1917.

## Mme. Carreño Plays the Steinway

To the Editor of MUSICAL AMERICA:

In your issue of March 10, 1917, page 9, under "Mephisto's Musings," you state, "Today she (Carreño) plays the Everett."

Permit us to state that Carreño plays the Steinway. Will you have the kindness to make this correction?

Very sincerely yours,  
STEINWAY & SONS,  
Per Urchs.  
New York, March 9, 1917.

[The statement referred to by Messrs. Steinway & Sons appeared in only a limited part of the edition of MUSICAL AMERICA, the correction having been made on the press.—Editor of MUSICAL AMERICA.]

## Intercollegiate Impartiality

To the Editor of MUSICAL AMERICA:

Please thank Mr. Clark for me for his impartial report of the Intercollegiate Glee Club Contest in Carnegie Hall on March 3; it was well done.

I still think, however, that, as I wrote you in a previous letter, no man who is a graduate of any college contesting should be asked to report that event. Such a one cannot help favoring the "home team," especially if he is as loyal to his Alma Mater as Mr. Clark and has done so much for Princeton.

Congratulating you on the increasing usefulness and prosperity of your paper, I am,

Sincerely,  
BURTON T. SCALES,  
Director University of Pennsylvania  
Glee Club.  
Philadelphia, March 9, 1917.

## Edwin Swain's Status

To the Editor of MUSICAL AMERICA:

In your issue of March 10, on page 46 in a notice from Jersey City, there is an error I would like to have you correct. It states that I am one of "three young artists from the Mannes School in New York." I appeared but as an independent artist, and furthermore I have never had any connection whatever with the Mannes School. Yours very truly,

EDWIN SWAIN.  
Brooklyn, March 9, 1917.

## Has Afforded Material for Instructive Papers

To the Editor of MUSICAL AMERICA:

In reading the last issue of your paper I noticed that Mr. Freund, in his address given in Birmingham, Ala., mentioned that MUSICAL AMERICA is being used as a textbook for current events in the public schools of that city. I thought it might prove interesting to you to know that your paper performs the same service in the "Music Lovers' Club," an organization formed among our older students, and that it has afforded material for many instructive papers.

Truly yours,  
ADELE FORTICE.  
Augusta, Ga., March 2, 1917.

## Necessary in the Public Schools

To the Editor of MUSICAL AMERICA:

Inclosed find check for renewal of my subscription. We still find it necessary to the interest and progressiveness of our classes in musical history in the schools.

Very truly yours,  
(Miss) ANNA CREAGH,  
Supervisor of Public School Music.  
Selma, Ala., March 4, 1917.

# ACTIVE RECITAL WEEK FOR PHILADELPHIANS

Gittelson, Greenfeld and Hubbard  
Appear—Many Concerts  
of Interest

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, March 12, 1917.

ASIDE from the usual operatic and orchestral offerings, several interesting recitals were given during the past week. Frank Gittelson and Albert Greenfeld, two exceptionally talented violinists, were heard in Witherspoon Hall. Mr. Gittelson on Tuesday evening presented a program which included Sinding's Suite in A Minor, the Bruch G Minor Concerto and several other attractive numbers, played in his usual delightful and finished manner, though it must be noted that an occasional excess of *vibrato* affected the purity of his intonation. Clifford Vaughan was an excellent accompanist.

Mr. Greenfeld on Saturday evening, assisted by Samuel Wilenski at the piano, disclosed admirable technique and a good tone in four groups of compositions, the principal numbers of which were the concertos of Bach-Nachez and Paganini and the Introduction and Rondo Capriccioso of Saint-Saëns. Both recitals were attended by large audiences.

Florence Adele Wightman, the young harpist and pianist, assisted capably by Marie Loughney, mezzo-soprano, proved her versatility and skill as an accomplished player of both instruments in a recital in Witherspoon Hall last Thursday evening.

The second in the series of three concerts by the Frankford Symphony Orchestra was given last Thursday evening in the auditorium of the Frankford High School. A well-chosen program under the efficient direction of Hedda Van den Beemt was splendidly performed. Mary Barrett, soprano, and Francis Lapitino, harpist, were the much enjoyed soloists.

Violin and vocal compositions of the Swedish pianist-composer, Axel Raoul Wachtmeister, were presented at the Musical Art Club last Tuesday evening. The entire program revealed many works of a highly interesting character. They were admirably interpreted by Mary Pasmore, violinist; Hubert Linscott, basso, and Marie Tiffany, soprano, of the Metropolitan Opera Company.

The last in the series of Hubbard Operalogues was given in Association Hall, Germantown, last Tuesday evening under the auspices of the University Extension Society. Puccini's "Madama Butterfly" afforded Havrah Hubbard and his pianist, Claude Gotthelf, full scope for effective work.

The Choir of the Russian Cathedral of St. Nicholas, New York, under the leadership of Ivan T. Gorokhoff, attracted an audience which crowded St. Mark's Church last Thursday evening.

M. B. SWAAB.

As a memorial for the dead of all the nations engaged in the European War, Berlioz's "Requiem" will be sung on the night of Palm Sunday, April 1, at the New York Hippodrome, by the Scranton Oratorio Society, led by John Watkins, and the orchestra conducted by Edgar Varese.

# ARTHA WILLISTON SOPRANO

Available for  
CONCERT, ORATORIO, RECITAL

Management  
ANTONIA SAWYER, INC.  
Aeolian Hall N. Y.



# ETHEL HARRINGTON SOPRANO

Engaged by Redpath Musical Bureau  
as soloist with Creatore and His Band  
for 20 weeks Chautauqua tour of  
America, beginning middle of April.

## Press Comments of Providence Success

"The band was assisted by Ethel Harrington, who has appeared as soloist with Creatore's band with great success. She proved an unusually fine vocalist. Her voice is pure and flexible and is used admirably. The exacting demands of her aria were met with a certainty of technique and musicianly qualities that brought instant and hearty recognition."

Providence Journal, Feb. 19, 1917.

"Miss Harrington possesses a clear, flexible and sweet soprano voice, an enunciation that tended to heighten the interest in her number and a pleasing personality. When she completed her part the audience, appreciative and hungry for more, applauded so persistently that she rendered a special number which was equally well sung."

Providence Tribune, Feb. 19, 1917.

Address: Care of MUSICAL AMERICA, 505 Fifth Ave., New York

FLORENCE EASTON  
Soprano

FRANCIS  
Tenor

# MACLENNAN

For dates and  
particulars address

Chicago Opera Company Concert Bureau  
Auditorium Theatre, Chicago, Ill.

COVENT GARDEN  
LONDON  
ROYAL OPERA  
BERLIN  
2nd Season, Chicago Opera Assn.

## Recital and Concert Tour Now Booking

MILWAUKEE, JANUARY 18  
DENVER, FEBRUARY 6  
NEW YORK, FEBRUARY 25  
COLUMBUS, FEBRUARY 26  
RICHMOND, VA., MARCH 3



## ITS OPERA DEPARTED, LONDON TURNS TO THE CONCERT FIELD

Orchestral and Chamber Music Concerts Plentifully Supplied and  
Recital-givers Are Likewise Active—New Works by British  
Composers on Many Programs

Bureau of Musical America,  
12, Nottingham Place,  
London, W., Feb. 19, 1917.

THE Chappell ballad concert in the Queen's Hall was excellent, with a short and well-chosen program. The Queen's Hall Light Orchestra, under Alick McLean, played twice and did some effective accompanying. Gervase Elwes sang "Adelaide" as only he can and two delightful new songs by Graham Peel, "O Like a Queen's Her Happy Tread" and "Her Loveliness," from the composer's Album of Four Love Songs. Robert Radford's magnificent voice and production told well in "The Song of the Waggoner," by F. S. Breville Smith, and "I'm a Roamer." Carmen Hill was artistic in "When the Dream Is There," by Guy d'Hardelot, and "Mifanwy," by Dorothy Foster. Dora Labette aston-

ished everyone by the beauty of her singing, young as she is, and Irene Scharrer was the pianist.

The Beecham Opera Company is now in Birmingham, opening in that city this evening with "Aida." During the fortnight there "Boris" is to be produced in English, with Robert Radford in the title rôle, Evelyn Arden as the Princess, and Webster Millar in the tenor rôle. It is whispered that the company will be at Drury Lane Theater on its return to town, and hopes of a season of Russian ballet are held out.

At the last Queen's Hall symphony concert Sir Henry Wood introduced us to the overture to "Tsar Boris," Count Alexis Tolstoy's poem, an attractive, straightforward work with delightful melodies, and one we are sure to hear often. On the same program were the Prelude to "Le Déluge," by Saint-Saëns; Brahms's Second Symphony; MacCunn's lovely overture, "The Land of the Mountain and the Flood," and Debussy's "L'Après Midi," while Irene Scharrer was the soloist in Schumann's Piano Concerto.

Lady Jellicoe gave an enjoyable concert in her new home at Mall House in aid of the fund for supplying fresh vegetables to the fleet, the first public function she has held since she and Sir John went into residence there. There was a most excellent program, Ethel Hook, Patrick Bryne and Christable Goodwin being the singers, while Senor José Soler Gomez was the violinist, and some English dances were danced by "Four Jolly Sailor Boys."

A fine program drew a packed house to Aeolian Hall on Friday for the London String Quartet's "Pop." Ravel and Beethoven Quartets were played, and Gervase Elwes sang the tenor part in Dr. Vaughan Williams' splendid song cycle, "On Wenlock Eve." No composer could ask for a more ideal interpretation. Edwin Virgo took the second violin in the place of T. W. Petre, absent on military duties.

Another singularly successful matinée was given in Prince's Galleries by Whitney Mockridge, at which he was assisted by Esta D'Argo, Ethel Hook and Henry Castleman, while Arnold Trowell was the cellist and Mlle. Hubertino van Kirk-hove the harpist. She is a remarkable player and Court Harpist to the Queen of the Belgians.

Beethoven's Grand Trio in B Flat was the *chef d'œuvre* of the London Trio this week. It was well played. The instrumental soloist was Almina Goodwin—a fine pianist. It is to her energies the Trio owes its existence. Margaret Champnoys sang English and Russian songs with great charm.

At 44 Bryanston Square, Boris Lonsky, the famous Russian baritone, played an interesting program with all his native feeling and warmth. Opening with a group of old Italian songs, he passed on at once to his Russian excerpts, among the most delightful of which were a "Cradle Song for Little Olga," by Rimsky-Korsakoff, "Horoved," by Vassilenko, and a Barcarolle by Koreshchenko.

George Woodhouse, one of our most gifted pianists and teachers, has been working with the Army Service Corps for some time. He says he is "well and fit" and finds his work interesting.

Violin recitals are not always "things of joy," yet one can honestly so describe the one given by Daisy Kennedy, the gifted wife of Benno Moiseiwitsch. Her tone is fresh, firm and full and her phrasing beautiful, and to her technical equipment she adds great charm of per-

son and temperament. She played Paganini's Concerto and even made it enjoyable, and followed it with César Cui's "Orientale," a "Berceuse" by Melartin, a Nocturne in C Minor by Metner and a Sonata by Leclair.

At the all-British concert in Steinway Hall, the feature was the first performance of a Trio in A Minor by Frank Mummery, a fresh, concise and pleasant work. Other novelties were songs by Percy Pitt, sung by Edith Evans, and some piano solos by Perceval Garrett and Leopold Ashton, excellently played by Lloyd Powell. Bernard Dickinson gave an interesting little address on "The Legal Status of the Church Organist(?)."

Bath, whose waters and cures have been world famed for centuries, is busier than ever with the treatment of wounded officers and men. The musical flag is kept flying, and this week's Symphony concert included Max Bruch's Concerto, for violin and orchestra, played by Margaret Hatch; the Beethoven Symphony in C Minor and Mendelssohn's "Fingal's Cave" overture. At the evening concert the Max Bruch Concerto was repeated and Lilian Webb was the vocal soloist.

Amy Sherwin gave another interesting pupils' concert on Saturday, introducing a blind soprano with a beautiful

voice, Margaret Ford, who sang "Meditation," Bach-Gounod, and "The Blind Ploughman," by Coningsby-Clarke, with great taste. Sinclair Cole, tenor, and Daisy Inns repeated their successes and showed marked progress. Jeanette Sherwin recited effectively.

Percy Hemming, who, 'ere he "joined up," was the most talented and gifted of the Beecham Opera Company's baritones, is now "somewhere in France" in charge of a school of musketry, and his singing is as much appreciated as his prowess with the bayonet.

Mr. and Mrs. Albert Mallinson, the famous Danish song-writer and singer, have gone on a lengthy provincial tour and are giving recitals in Leeds, Birmingham and all over the Midlands and the North with the greatest success.

Doris Manuella, a highly gifted young singer, is making great headway here and has sung at the Ballad, Symphony and other concerts as well as in three recitals, with the promise of more to come. Though she was born in London, only twenty-four years ago, she comes of Spanish-American and French ancestry. She began her musical education in Brussels under Mme. Bouvin le Page, but has worked for the last five years entirely with Sir Henry Wood.

HELEN THIMM.

### EDITH BAXTER HARPER

Soprano



Some Dates This Season

Dec. 3—White Plains, N. Y.  
Dec. 10—Yonkers.  
Dec. 15—Westwood, N. J.  
Dec. 17—New York City  
Dec. 24—Brooklyn

Concert—Recital—Oratorio

Address: 223 West 106th St.  
Tel. 527 Academy NEW YORK

### TO CHURCH AND CONCERT SINGERS

THREE RELIGIOUS-DRAMATIC SONGS  
"Supplication," "Hope," "Deliverance,"  
(Radically Different From The Accepted Religious Song)  
suitable for all creeds (already sung in Jewish,  
Christian Science, Congregational, Episcopalian,  
Presbyterian services)

By JEAN PAUL KÜRSTEINER  
Assistant to and Personal Representative in  
America of Robert Teichmüller, Leipzig.  
Teacher, Composer, Technique-Specialist, Author.  
Composer of  
"Invocation to Eros," "The Soul's Victory,"  
"Morning," "Salutation of the Dawn," "Three  
Night Songs," "Nightfall" and many others.  
Studios: 2508 Broadway, New York  
Ogonts School for Young Ladies, Phila., Pa.

### RETURN DATES FROM EVERY ENGAGEMENT

A Conference on the Relation of Ultra-Modern to  
Archaic Music by

KATHERINE RUTH HEYMAN

Piano Illustrations from the works of Scriabine,  
Debussy, Schoenberg, Eric Satie, by Miss Heyman.  
Vocal Illustrations from Troubadour and old Greek  
songs.

Address care Steinway & Sons, New York City



Mme.  
**BUCKHOUT**  
THE SINGER OF  
DEDICATED SONGS  
265 CENTRAL PARK W.  
New York

### M A R I O LONDON

Lyric Soprano

CONCERT—ORATORIO—RECITAL

Management, R. E. JOHNSTON  
1451 Broadway New York

ESTABLISHED 1857

### PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

One of the oldest and most noted Music Schools in America



### LILLIAN BRADLEY

SOPRANO  
CONCERT, ORATORIO  
RECITAL

245 WEST 51st STREET, N. Y.

Tel. 1730 Circle

## Emilio Amico Roxas

TRADITION IN OPERA

Vocal Instruction

FROM RUDIMENTS

TO

PROFESSIONAL DEBUT



STUDIO:

206 West 71st Street  
New York

Telephone 4311 Columbus



PAOLO

MARTUCCI

Concert Pianist (Soloist Metropolitan Opera House, Season 1915)

Instruction for Advanced Students

Studio: 257 West 86th St., New York. Telephone: Schuyler 5910

## FLORENCE FERRELL

SOPRANO

Tali Esen Morgan, Mgr.  
110 W. 40th St., New York

## MURIEL SYMONDS

SOPRANO

A limited number of  
pupils accepted.

255 WEST 84th ST., N. Y.

Tel. Schuyler 5550

## GUSTAV L. BECKER

Pianist and Teacher. Author of  
"Graded Course for the Piano,"  
"Exercises for Accuracy," "System  
of Sight Reading," etc.  
Steinway Hall, New York City

## KATHERYNE SHARY SOPRANO

CONCERTS—RECITALS

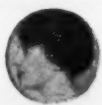
Telephone: Audubon 5623

VOICE CULTURE

Studio: 614 WEST 157th STREET, NEW YORK

## KATHLEEN HART BIBB SOPRANO

"The Parisian esprit of her singing bewitched all." —Victor Nilson in Minneapolis Journal



Teachers interested in **IDEAL SYSTEM** kindly preserve this announcement; it will not appear again!!!

## Mary Chontrelle ARMSTRONG

will open TRAINING CLASS FOR TEACHERS

(Five weeks' course)

on Aug. 14 at Bremstead, Diamond Point-on-Lake George, N. Y.

New York City Class begins on July 2nd

Inquiries to Sec'y, Miss Armstrong at 100 Carnegie Hall, New York



## COUNT D'HARCOURT TO CONDUCT GOUNOD'S ORATORIO HERE



—Photo Bain News Service

Count Eugène d'Harcourt, Who Will Direct Gounod's "Mors et Vita" in a Special Metropolitan Opera House Performance as Part of the Propaganda for French Music in America

A performance of Gounod's oratorio, "Mors et Vita," will be given the first Sunday in April at the Metropolitan

Opera House, under the direction of the Count Eugène d'Harcourt, who arrived in New York last week. The performance is a part of the propaganda for French music in America, which is now being made under the auspices of the French government and because of which such artists and organizations as Joseph Bonnet, the organist; Gabrielle Gills, soprano; the Society of Ancient Instruments and the Band from the Trenches are in this country. Count d'Harcourt is himself a composer of distinction. A symphony of his was recently played by the Chicago Orchestra, scoring much success.

## KANSAS CITY ORGANIST SHOT BY JEALOUS WIFE

Mrs. Edward Kreiser Kills Husband on Account of His Affairs with Other Women, She Says

KANSAS CITY, Mo., March 3.—Edward F. Kreiser, organist at the Independence Boulevard Christian Church and widely known as a musician, was shot and killed this morning by his wife in their home. Mrs. Kreiser told the police that for ten years her husband had boasted to her openly of his affairs with other women.

"His infidelity and hypocrisy are to blame for it all. I could not stand it any longer," Mrs. Kreiser told her attorney. Mrs. Kreiser said that she meant to kill herself after shooting her husband, but in her excitement she called the neighbors and did not accomplish her intention. According to her attorney, Kreiser, in the presence of his wife last Friday, telephoned from his home to a woman, making an engagement to meet her in Topeka on Monday. This led to a quarrel, which may have been responsible for the shooting. Kreiser was forty-seven years old and his wife is thirty-four.

Mark Andrews, for many years organist of the First Baptist Church, Montclair, N. J., has accepted the position of organist and director of the First Congregational Church in Montclair, to succeed A. Malloy Richardson of New York. Mr. Andrews will assume his new place on May 1.

## MARION LONDON SCORES IN NEW YORK

Soprano Was Organist In Her Father's Church—To Go on Middle West Tour

AN artist who has been heard a number of times in New York City this season is Marion London, the lyric soprano. She was soloist at one of the Friedrich Janssen ensemble concerts given at the Hotel Bossert, Brooklyn, a week ago Sunday. She sang the recitative and Polonaise from "Mignon" and "When Soft Winds Blow" by Guedy. As an encore she sang Edgar Stillman Kelley's charming "The Lady Picking Mulberries." Enthusiastic applause from the large audience indicated its pleasure in her fine work.

Miss London was born in London, Ont., Canada, and from her home town she took her stage name. In private life she is Mrs. Lyman J. Reiner. She comes rightfully by her musical attainment, her family on her mother's side having been thoroughly musical. At one time, when her mother was a young woman, she, together with forty relatives, made up the choir in one of the London churches.

From her mother Miss London received her first musical education, beginning her studies when she was only four or five years old and hardly able to sit on a piano stool. At first her mother gave her instruction in piano and organ playing and when she was fifteen years old she took a position as organist in the Presbyterian Church, where her father was pastor. Several years later she was organist in one of the large churches in Detroit. The choir director in that church urged her to begin a serious study of voice and she did so, later studying in Cincinnati.

As a very young girl Miss London sang in "Red Riding Hood" and other productions of similar nature in London.

Miss London has studied the last four years with William Stickles of New York and is singing a number of his songs successfully.

Miss London has been particularly successful in her appearances with orchestra. During the past season she



Marion London, Soprano

has given a great deal of attention to oratorio work.

In April Miss London will make a tour and will sing in Detroit and a number of cities in Ohio. She is under the management of R. E. Johnston.

Edna Patterson, singer, of 640 Riverside Drive, New York, was married on March 2 to R. M. Brinkerhoff, the cartoonist who is connected with the New York Evening Mail.

# ORATORIO and RECITAL TRIUMPHS of OLIVE KLINE SOPRANO

## IN THE "ELIJAH," Utica, N. Y.

Excellent breath control with poise and skill assisted in the presentation of this part, which she made a memorable number of the evening.—*Utica Daily Press*, Feb. 28, 1917.

Olive Kline, the soprano, measured up to the standard which many had set for her through her singing on the Victrola. The difficult arias assigned to the soprano in the oratorio were sung by her in a manner which displayed her artistic gifts at their best. In her aria, "Hear Ye, Israel," she sang as though there were no difficult passages; as though it was a gem for grace of expression. The wide range of her beautiful voice was exemplified in this number and her other numbers were given with comparative ease and grace.—*Utica Daily Observer*, Feb. 28, 1917.

Her voice was used with exquisite art, the chief charm of her work perhaps being the wonderful expression that she gave the text of the oratorio.—*Utica Herald-Dispatch*, Feb. 28, 1917.

## IN RECITAL

From her initial entrance, she completely captivated the audience, and the hold of her compelling personality never once weakened throughout the entire rendition of her program. At all times there was conveyed to her auditors the impression of a vast well of energy untapped—a prodigious supply of power in reserve. One sat spellbound in awe.—*Traverse City (Mich.) Herald*.

To have missed hearing Miss Olive Kline in her concert at the Memorial Hall, Friday evening, is to have missed perhaps the most engrossing concert ever held in our city. Miss Kline is a lyric soprano with an exceptionally lovely voice that on this occasion gave agreeable suggestions of the artistry and personal charm for which she is famed in the musical world. Young, beautiful and artfully graceful, she is particularly adapted to her present work.—*Dayton, O.*

Olive Kline established herself firmly and high in the estimation of her Cadillac audience last night as a very gracious and pleasing lady and at the same time made it very apparent to her listeners that the fine words of praise with reference to her unusual talent as a star in the firmament of song had been conservatively expressed.—*Cadillac Evening News*.

Possessed of a personality that at once charms her hearers, she enters into her work without any of the affectations or mannerisms so often assumed by the prima donna, and is natural and gracious.

Miss Kline's voice is one of unusual beauty and which is at all times under perfect control. In her first group of old English songs, she gives a beautiful exhibition of sustained singing and in "The Shadow Dance" the remarkable ease with which she overcame the technical difficulties took the audience completely by storm.—*Manchester (Vt.) Union*.

Photo by Miahkin



Management:—WOLFSOHN BUREAU, 1 W. 34th ST., NEW YORK



## NATIVE TINGE TO ST. LOUIS OFFERINGS

### "Home-Grown" Artists Heard—Whithorne Music on Two Programs

ST. LOUIS, Mo., March 3.—Local pride has received a hearty stimulus from the recent musical events. At the fourth of Mrs. McCausland's morning musicales at the Women's Club on Monday morning, she had purely "St. Louis-grown" talent, if it may be termed such. The artists were her extremely gifted daughter, Marie Caslova, violinist, and Leon Rennay, baritone (formerly Papin of this city). They were also accompanied by young Henri Doerring, another native of this city, who, with the two artists, has migrated to other climes to reap successes. The concert was one of unusual delight and both Miss Caslova and Mr. Rennay received unbounded applause.

Another item of local interest was the performance on Feb. 25 by the St. Louis Symphony of "The Rain," by Emerson Whithorne, the American composer and executive editor of the Art Publication Society of this city. The number had to be repeated, and the sound-picture painted by the composer was reproduced tellingly by Max Zach, the conductor, who manifested admirable musical taste in his reading of the work. Mr. Whithorne's "La Nuit" was played by Leopold

Godowsky at the Odeon on the following night.

The "Pop" concert last Sunday, in which the Whithorne "Rain" was played, gave St. Louis a fine opportunity of hearing one of its best singers, Olga Heimbeuchen, contralto, who sang an aria from Tchaikowsky's "Jeanne d'Arc" and a group of songs with piano. She displayed a fine, rich voice with good intonation and style. Victor Herbert's "American Fantasie" closed the concert with such enthusiasm that Mr. Zach played the National Anthem with the entire audience standing and cheering.

At the invitation of the Conroy Piano Company a large, appreciative audience heard the recital by Mr. Godowsky at the Odeon on Monday evening. After three of his big numbers the stage was darkened, and as if by magic the Ampico reproducing piano reproduced with uncanny realism the same numbers. This, however, was the minor part of the program, and Mr. Godowsky, besides several big numbers, concluded the concert with a delightful group of modern numbers, including, besides Mr. Whithorne's "La Nuit" Ravel's "Jeux d'Eau," Moszkowski's "Autumn" and his own immense transcription of Johann Strauss's "Die Fledermaus" Waltz. This monumental piece of technique was given with such power and finesse that the audience insisted on an extra.

At the Odeon last night Fritz Kreisler paid his second visit to St. Louis this season. The "S R O" sign is invariably out when he plays in St. Louis, and last night's audience was wildly enthusiastic. The concert was under Miss Elizabeth Cueny's capable management, and Carl Lamson again served in the capacity of accompanist. H. W. C.

### GABRILOWITSCH HEARD AS AIDE TO DETROIT PLAYERS

Pianist and Local Symphony Make Fine Impression in Concert—Club Gives Music of Frenchmen

DETROIT, MICH., March 10.—On Friday afternoon, March 2, the Detroit Symphony Society presented a program of exceptional merit, with Ossin Gabrilowitsch as soloist. Mr. Gabrilowitsch played the E Flat Concerto of Beethoven as only a pianist of his attainments can play it.

Mr. Gales opened the program with the Bach Suite, No. 3, in D Major, and in this suite Mr. Gales proved to his audience that the organization has accomplished much. The rhythm was remarkably good, especially in the Bourrée and the Gigue, and the innumerable interwoven themes were well worked out. Mr. Gales and his men also contributed the Brahms Variations on a theme by Haydn and gave it a highly satisfactory reading. The "Rienzi" Overture was played with spirit.

An excellent program of French composers was presented by the Tuesday Musicales at the Hotel Statler on Feb. 20. The participants were Kate McDonald, Mrs. Leona T. Bieber, Mrs. Helen Whelen Yuncck, Mrs. Marshall Pease, Jeanne Van Der Velpen, Grace Davis, Norma Meyer, Miss Lydecker and Mrs. Cragg. E. C. B.

### BOSTONIANS IN DUET RECITAL

Modern Piano Works Presented by Guy Maier and Lee Pattison

An old-fashioned piano duet recital in modern garb was given by Guy Maier and Lee Pattison of Boston at Æolian Hall on Thursday evening, March 1. The young men offered some modern novelties, including Debussy's "In Black and White."

The pianists played with sympathetic accord and gave considerable color to their performance. Both of the players indulged in mannerisms which tended to detract from the good impression made by their ability. A. H.

### Hartmann Plans Summer Course

During these intervals in which he is not on the road filling concert engagements, Arthur Hartmann, the noted violinist, is this season teaching at his New York residence. Mr. Hartmann has won many encomia this season in the East and West for his playing and has still a number of important engagements to play before his concert season is over. He is planning to have a class for violinists this summer at Houghton, N. Y., where he will give a course of twenty lessons, beginning on June 15 and continuing for ten weeks. The course will comprise ten lessons in technique and ten in interpretation.

## OFFER SATIRE ON "STANDARDIZATION"

### Women of Musicians' Club Give Clever Skit—Evening of Ganz Works

The women of the Musicians' Club of New York provided a delectable entertainment on Thursday evening, March 1. A comic duet by Florence Allen and Grace Hornby evoked considerable laughter. Miss Ufford contributed several clever offerings in which her powers as a mimic were greatly admired. Geoffrey O'Hara, the only man participating in the program, scored with several nonsense songs. Mrs. Josephine Libby was applauded for a humorous recitation and for a song of her own composition.

The *pièce de résistance*, however, was a satire on "Standardization," which was concocted by the performers. Mrs. Julian Edwards made a few introductory remarks and then presented Grace Hornby as *Frau Larynxhra* and her pupil, Annie Cook, as *May Flower*, who gave a demonstration of a very novel way of treating the vocal cords, whereby a pupil could be "finished" in one lesson. They were followed by Adelaide Van Cott as *Mme. Schritschricka* and her pupil, Sue Harvard, as the celebrated contralto, *Mme. Frematz von Nauerstad*, who had the compass of her voice extended in a truly remarkable fashion. *Mme. Svengalia*, impersonated by Mrs.

Marie Kimball, successfully hypnotized Flora Hardie (in the guise of an unsophisticated, voiceless young man) into singing a bass solo, also in one lesson. Then Renie von Aken as *Signora Sacarina Polenta* and Florence Miller, her pupil, as *Zefarina Puffit*, gave a demonstration in breath development, which ended disastrously, as the unfortunate pupil became over-developed and burst her diaphragm. She had to be carried off the stage. The piece evoked hearty laughter and applause.

A noteworthy program of compositions by Rudolph Ganz, the noted Swiss pianist, was heard at the Musicians' Club of New York, on the evening of Feb. 25. Mr. Ganz was assisted in the presentation of his works by Elsa Alves, the highly gifted young soprano, who is exceptionally equipped for this task. Mr. Ganz played groups with exquisite polish and, naturally, firm authority. Miss Alves sang a great many of the Swiss musician's songs with fervor and rare intelligence. A good-sized gathering applauded vehemently.

### Belle Godshalk Receives Ovation from Boys at St. Mark's School

On Feb. 25, Belle Godshalk, the young soprano, gave a concert at St. Mark's School, Southborough, Mass., where she repeated her success of last year. The boys gave her an ovation. On the following day she sang at the Englewood Lyceum, Englewood, N. J., in a concert with Mildred Dilling, the gifted harpist.

Mme. Melville-Liszniewska, pianist, recently gave an informal recital at Western College, Oxford, Ohio.

### CONTINUED SUCCESS OF



## ELSIE BAKER

"Miss Baker's fine natural voice, good style and pleasing personality won immediate recognition. Her voice is big but very flexible and she sings without affectation. Her style is straightforward, natural, and her songs were given with a musical insight and rich vocal quality that made them very effective."—*Providence Journal*, Jan. 8, 1917.

"Miss Baker was received with much applause upon her appearance and the applause grew after she had sung, for, some time after, she was encored by the audience."—*Spartanburg (S. C.) Herald*, Jan. 13, 1917.

"Miss Baker, who has a wonderful contralto voice which not only possesses the deep tones of the contralto, but also the lighter ones of the mezzo-soprano, sang with excellence and her tones were perfect. The audience was charmed not only with this young woman's voice, but also with her lovely personality."—*Tampa (Fla.) Morning Tribune*, Feb. 17, 1917.

"Miss Baker is a charming woman, with gracious stage presence and an unusually beautiful contralto voice. Her singing is pleasing from every standpoint, and her enunciation is perfect."—*Tampa Daily Times*, Feb. 17, 1917.

### Hear VICTOR RECORDS

Management  
WINTON & LIVINGSTON  
Æolian Hall, New York



ARTHUR

## HERSCHMANN BARITONE

AT THE "LYRIC," Feb. 22nd, 1917, as SOLOIST with ORATORIO SOCIETY of BALTIMORE, MD.

"He made an impression as a singer of abundant experience, endowed with those natural qualifications for oratorio singing that so few possess. He has a BIG VOICE, far more agreeable in quality than most organs of its caliber, and he sings with great intelligence."

(W. W. B. in Baltimore News, Feb. 23, 1917.)

"Arthur Herschmann, who possesses a VOICE OF EXTRAORDINARY BEAUTY AND RANGE, charmed and DELIGHTED THE AUDIENCE."

(Baltimore American, Feb. 23, 1917.)

"Mr. Herschmann sings with sentiment and appreciation that rarely characterize the work of singers possessing a bass voice. He presented the fine aria from Bruch's 'Moses' in REAL ORATORIO STYLE, the broad, appreciative manner that one so rarely finds on the concert stage today."

(J. O. L. in Evening Sun, Feb. 23, 1917.)

"'Pro Peccatis' from 'Stabat Mater' was most acceptably sung by Mr. Herschmann. He has a RESONANT VOICE OF CONSIDERABLE COMPASS."

(M. E. H. in the Baltimore Sun, Feb. 23, 1917.)

Address: 140 West 82nd Street, New York

## EARLE TUCKERMAN

Baritone

is singing

The Fields o' Ballyclare  
Lass o' Mine

By Florence Turner-Maley

and Little Sleeper

By W. Franke Harling



Published by

HUNTZINGER & DILWORTH

505 FIFTH AVENUE  
NEW YORK





## YALE'S MUSICIANS OBSERVE ALUMNI DAY

### Parker Directs Bingham's New Work—Stransky Visits New Haven

NEW HAVEN, CONN., Feb. 23.—Yale Alumni Day was fittingly observed yesterday afternoon with a concert by the New Haven Symphony Orchestra. With the conductor, a composer and one of the soloists all Yale men, the university was conspicuously in the limelight.

The concert was one of the best given by the orchestra this season and merited the applause that greeted each number. The program contained numbers decidedly new to the local symphony patrons. They were Seth Bingham's "Pièce Gothique," for organ and orchestra; Borodine's Symphony in E Flat Major and Walter Damrosch's incidental music to "Iphigenia in Aulis." Rudolph Ganz, pianist, was the principal soloist.

Seth Bingham's composition was thoroughly enjoyed by the audience. The work is well constructed, and it contains good thematic material, which the Yale composer has used with discretion. Mr. Jepson played the solo part in a most artistic manner. The Borodine Symphony was performed surprisingly well and much credit is due the conductor, Dr. Horatio Parker. Rudolph Ganz, who played the Tchaikovsky Concerto, gave a masterly performance.

The New York Philharmonic Orchestra, with Josef Stransky, conductor, gave a concert in Woolsey Hall on Friday evening before a large audience. Mme. Melanie Kurt, mezzo-soprano, was the soloist. The singer was heard in an aria from "Oberon" and the "Liebestod" from "Tristan und Isolde," sung magnificently. The concert was the last of the highly successful Steinert Series.

Julia Culp and her accompanist, Conrad v. Bos, appeared in recital in the ballroom of the Hotel Taft Monday evening.

Prof. Harry B. Jepson gave the second of his three Sunday afternoon organ recitals in Woolsey Hall on Feb. 18.

Ruth Seltman, a young, talented soprano of this city, appeared at the Shubert Theater on Monday and Thursday. Her singing earned praise for her. A. T.

### Eddy Brown and Local Artists Give Co- lumbia (S. C.) Recitals

COLUMBIA, S. C., Feb. 26.—Eddy Brown delighted an enthusiastic audience at Columbia Theater, Feb. 25, in the last of a series of concerts under the auspices of the Afternoon Music Club. This was Mr. Brown's first appearance here and he was ardently welcomed. Robert Allen, baritone, gave a song recital at Chicora College for Women on Feb. 5. The program was made up of Italian, German, French and English songs, and the singer was accorded enthusiastic applause. Katherine Bellamann, soprano, delighted a large audience with her annual recital at Chicora College on Feb. 15.

### Yolanda Mero Says She Finds Much of the Long and Hon- orable Record a Closed Book to Americans—Declares Hun- gary Has in Proportion More Musical Talent of a High Order Than Any Other Coun- try

"FRANKLY," began Mme. Mero, "I believe that, not counting Thibet and Manchuria, no country's musical history is as little known to American music-lovers as that of Hungary. To me it has always seemed an unexplainable mystery why people who love Hungarian music as much as Americans do should not feel sufficiently curious to learn a bit more about its history and development through a period dating back one thousand years.

"On my concert tours from Atlantic to Pacific, I have had the pleasure of meeting the elect of those active in American musical life, and have carefully studied all press comments on Hungarian music and, only after sifting all the facts have I come to the conclusion that what I stated just now is sadly but certainly correct. For instance, in nine reviews out of ten we are bound to find phosphorescent accounts about the 'wild,' 'demoniac,' etc., or bombastic traits of Hungarian music, and rarely a word about its epic and lyric beauties, its wealth of harmony and wonderful rhythmic traits and a hundred other matters worthy of observation and apparent to all those who know the history of Hungarian music.

"I would not exactly say that Hungarian music is misjudged by Americans, but that the average American musician receives a terribly one-sided and narrow impression of it. It is, of course, true that Hungarian music is intensely emotional—at times even 'wild' and 'mad-dening,' but is that all there is to it?

"Do you realize that Hungary's Musical Academy ranks as one of the foremost in Europe to-day? Do you know that many members of its teaching staff are internationally recognized musical authorities? With such men at the head of Hungary's musical art, it follows naturally that their disciples are spreading a message true to its noblest traditions.

"It is the same with Hungarian music as with that of any other land. One cannot understand and appreciate the true significance of the works of Wagner, Beethoven, Bach, Mozart, Haydn, Scarlatti or any of the masters till after studying their life stories and the history of the period in which they lived and worked.

"In Pressburg we had a master by the name of Sigismund Cousser, whose influence was felt in many cities in that part of the country. He is the composer who later migrated to Hamburg



Photo Press Illustrating Service

Mme. Yolanda Mero, the Distinguished Hungarian Pianist, in Her New York Home

and assisted Kaiser and Mattheson in composing the first German opera.

"In Gyor lived a man by the name of Albrechtsberger, a contemporary of Haydn. No less a personage was numbered among his pupils than Beethoven. Beside the great musicians who lived permanently in Hungary, almost all the great performers and composers visited the land and brought their influence to bear on Hungary's musical development. The Count Eszterházy engaged first Ignatz Pleyel, then John Hummel as conductor of his Court Orchestra. Beethoven, Schumann, Schubert, who have spent some of their time in Hungary, were inspired by its music and in return influenced the leading Hungarian musicians with the loftiness of their own art. The disciples of these great masters flocked to Hungarian music centers in later years and helped to lay the foundation for Hungary's classic school.

#### Introduction of the Piano

"How many people in this country, do you suppose, know how and when the piano was introduced in Hungary? Do they know that not until 1809 was the first piano instruction book printed in Hungary? So, you see, in comparison with the cult of violin playing, Hungary's pianistic art is still very young. At first only the wealthy and the nobility could afford to buy pianos, and few among them ever mastered the instrument. Even in the homes the best artists of the age spread the gospel of pianistic art.

"As soon as the piano industry began to develop and the music-loving Hungarians of moderate means could afford to buy pianos, the pianistic art progressed by leaps and bounds. This, of course, was the natural thing, for we know that the greatest musical talent of a country is always to be found among the middle class and the poverty-stricken.

"And in our own day, in proportion, we have more excellent musical talent than any other country under the sun.

As a matter of fact, we have too many fine musicians for the size of the country.

"Please don't think that this overproduction is the result of rushing the artists through their studies. Our recognized masters are very thorough. They could not be otherwise in view of the influence which the spirit of their predecessors is still wielding over them and over the atmosphere of their institutions." L. S.

Newton J. Corey of Detroit has changed the title of the magazine *Art and Artists* to *All the Arts*.

## ELEANOR PATTERSON

Contralto  
is singing

Fields o' Ballyclare  
Lass o' Mine

By Florence Turner-Maley

One Golden Day

By Fay Foster

and A Dusky Lullaby

By Hallett Gilberté

(High and Low Voice)



Published by

HUNTZINGER & DILWORTH, 505 Fifth Ave., New York



**JULES FALK**  
VIOLINIST

Recitals—Concerts,  
Orchestra Engagements  
Wolfsohn Bureau or C. H. Falk,  
Personal Representative,  
96 5th Ave., Room 20, New York

**FRANK POLLOCK**  
TENOR

Management  
MRS. HERMAN LEWIS, Inc.  
402 Madison Ave. (Carlton Chambers),  
New York

## THE COMPLETE CHARACTERIZER

It may be true that Mr. Werrenrath's name is the great proofroom eluder but it is equally true that the singer cannot elude the praise that goes to splendid, unaffected, sonorous, dramatic vocalism. Mr. Werrenrath has this to content him: the fine, smooth delivery of the best schooling; the clean-carved personality that all concert singers must possess, and the distinction of literary as well as musical understanding.—*Phila. Evening Telegraph*.

**Reinald WERRENATH**  
BARITONE

CHICKERING PIANO USED

Mgt. WOLFSOHN BUREAU  
1 West 34th St. New York



## NEW MUSIC VOCAL AND INSTRUMENTAL

LYRICS FROM THE GERMAN. By Louis Edgar Johns. Four Volumes. (Breitkopf and Härtel.)

An American composer of *lieder*, Louis Edgar Johns! Certainly a novelty, since we have practically no composers in our land who write in the idiom of the German *lied*, as perfected by Brahms and Hugo Wolf. Mr. Johns is the exception; he is an American, from Pittsburgh if we are not in error, who returned from Germany in 1915, after studying there for a period of years.

This is, of course, explanatory of the fact that he "feels" the composition of a song as he does; it also shows us why all the poems he has set are German. Mr. Johns has fine talent. Few new songs by native composers have this year impressed us, from a serious standpoint, more favorably. We do not urge that all our composers take to writing *lieder*; we doubt whether an American, living in his own country, could sincerely do what Mr. Johns has accomplished. But Mr. Johns has not written these songs in America. Hence, we must accept them as sincere, and appreciate his standpoint.

There are five volumes: "Sechs Lieder," Op. 8, "Sechs Wanderlieder," Op. 13, "Fünf Volkslieder," Op. 14, "Sieben Romantische Lieder," Op. 15, and "Sechs Uhlandlieder." The first four of these are at hand, the last is "in preparation." They contain a variety of subjects, treated in every case with understanding and capability. Mr. Johns displays the splendid training in composition that Germany gives her students; he is thorough, he is musicianly in the most serious sense of the word, and he is without a single affectation.

In the first volume we like best "Come, Longed-for Death," "Bend Forevermore Above Me," "If All Chords Thou Willest Sounded" and "The Withered Leaf." Mr. Johns has, in fact, written a greater percentage of important songs in this book than in any of the others at hand. The fullness of expression in "Bend Forevermore," dedicated to Mme. Galski, is admirable, while the sad note is sounded richly in "The Withered Leaf," in which we find a Griegian touch. The "Wanderlieder" are along simpler lines, more diatonic (they are all Uhland poems), among them being the charming "Winter Journey," Brahmsian in feeling.

"The Hoar Frost Fell"—"Es fiel ein Reif" from "Des Knaben Wunderhorn"—opens the third volume, a very worthy setting, written for Mme. Schumann-Heink. Then come two settings of a folk "Ave Maria," the second one a gem, pure in line and sentiment. The final song, "The Judgment Day," is a unique setting of a poem that may not be understood by the generality of singers. It is in a rather free mood, which Mr. Johns has managed to reflect with fine results. Sung by a singer who can throw himself into the spirit of the poem, it should be well received.

"The Last Greeting" we consider an exceptional example of the German *lied*; this Eichendorff poem, "Der letzte Gruss," has been faithfully set in a full romantic strain. "Go Wander!" is charming, and "The Rainbow" full of mood. Perhaps in none of his songs has Mr. Johns managed to create in so vivid a manner as in "Four Wishes" a Rückert poem, with which this book closes. It is dramatic and declamatory in style and written with mastery. The songs are provided with English versions by Myra Adams Johns, eminently singable in almost every case.

It is to be hoped that our singers will examine these songs carefully; in spite of the fact that they are not harmon-

ically complex from a modernistic standpoint, they are so different from the regular song of the day that it will require a little study and penetration to become familiar with them. Mr. Johns has done a distinguished piece of work and his music deserves to be heard. He represents in contemporary American composition a distinct phase and one worthy of recognition.

The volumes have been admirably printed and engraved in an edition that does high credit to the house of Breitkopf and Härtel.

"MINYA DUSCHKA." By Katherine Heyman. (Arthur P. Schmidt Co.)

Miss Heyman is known to us as a gifted composer. In this song, a setting of a Russian cradle-song (no author is given, hence we conclude that it is a folk-poem), she has achieved an altogether lovely bit of writing. There is a Moussorgsky touch here and there. The harmonization is individual and beautiful in its simplicity; yet the modern note is not absent. The song is issued in two editions, for medium and low voice.

"IN THE WOOD OF FINVARA." By H. T. Burleigh. (G. Ricordi & Co.)

We find ourselves sorely perplexed. Mr. Burleigh's songs are continually becoming finer and finer. Each new one is bigger and more original than the last, but unfortunately our vocabulary does not grow in fitting words with his output.

In this Arthur Symons poem, Mr. Burleigh has written a companion to his settings of the same poet's "The Prayer" and "A Memory." But he writes to-day with a greater freedom, a tenser emotionalism, a broader suggestion and withal a subtler touch than in his songs of last year. There is not much that is involved about this song, yet there is a deep symphonic feeling in it; we find this culminating in the big climax on the third page, where, after developing a figure based on the opening measures of the voice part, Mr. Burleigh takes us in contrary motion up to a *fortissimo* on "its flames aspire." The epilogue of the song, beginning "Here in the fairy wood," is one of the most delectable things in new music; here is poesy, here is imagination! And the *Adagio* that closes the song only adds to its loveliness.

"In the Wood of Finvara" is a masterpiece. We are certain of that; and we know that it is not the exception with its composer. Mr. Burleigh writes practically nothing to-day that does not fall in this class; though, to be sure, like all creative artists, he has some moments that surpass others. But this song seems to be made up of a series of inspired moments, which taken collectively constitute a very important contribution to the literature of the contemporary art-song. There is a dedication to Mary Jordan, who sang the song at her New York recital at Aeolian Hall in February. It is issued in high and low keys.

"VIKING SONG." By S. Coleridge-Taylor. "Love." By Charles Huerter. "Love Lightly." By John H. Densmore. (Oliver Ditson Co.)

A splendid song for baritones and basses is this Coleridge-Taylor piece. It has the "punch" that viking-songs should have and is sure to please audiences when delivered in a virile and vigorous manner.

Like Mr. Huerter's other songs, "Love" is a melodic affair; it is on a Hood poem. Mr. Densmore has made a Tagore setting that has many admirable points.

It should interest at this time when the poetry of Sir Rabindranath is so popular.

"OUR GLORIOUS LAND." By Frank van der Stucken. (Oliver Ditson Co.)

Another national anthem, this time from the distinguished conductor-composer, Frank van der Stucken! The text, direct in utterance, is by Theophil Stange. Mr. van der Stucken has composed a melody simple in outline, full-breathed and natural, and accordingly it should prove very popular. There is no use in doing anything else in writing a song intended as a "national anthem," for simplicity and freedom from the involved must be present in it. Mr. van der Stucken has observed this. The anthem is issued in an edition for solo voice with piano accompaniment and also in choral versions for mixed, women's and men's voices, unaccompanied.

"THE LITTLE OLD CUPID." By Bainbridge Crist. (Boston Music Co.)

This song, which Louis Graveure sang with so much success this season at one of his recitals in New York, will be welcomed by many other singers, now that it has reached publication. Mr. Crist is in a playful frame of mind in it and his music flows as naturally as does the delightful little poem of Walter De La Mare. In spite of its general simplicity there are harmonic points of interest that add to the worth of the composition. It is published for high and low voice; it is but one octave in range!

"INTERMEZZO," "Scherzo," "In a Garden at Naishapur." By Florence Parr Gere. (Luckhardt & Belder.)

Mrs. Gere will have considerable difficulty in giving us a better piece than her Intermezzo, subtitled "Her Portrait." It is not only the best composition we know of hers, but we place it among the best new short piano pieces that we have seen this season. A *Larghetto* in G Flat Major, there is a mood of calm and a transparency in this piece that is enchanting; almost all in the treble of the instrument, it calls into play that limpid quality which is so lovely on the piano. The melody is free and finely chiseled, the harmonies are warmly felt.

The Scherzo, dedicated to Ethel Leginska, is a brilliant concert-piece, and there is good Orientalism in "In a Garden at Naishapur," achieved with an appropriate use of fourths and fifths. This piece is inscribed to Henry Hadley. Mrs. Gere has a gift for piano composition and we shall look with interest at her future productions.

POEME (Andante Cantabile). By Leopold Godowsky. (Carl Fischer.)

Mr. Godowsky's violin compositions which have appeared from time to time during the last year have been commented upon in these columns. The celebrated pianist has maintained a high standard in them and his "Poème" would seem to be perhaps the most important of the dozen.

Polyphonically rich, the piano part has much to do in this composition—one expects this in a composition by a pianist—and the effect is of the ensemble variety rather than of a violin solo. The melodic content is appealing and the entire structure masterly in design. Mr. Godowsky is unquestionably a composer of profound erudition. Fritz Kreisler has fingered and phrased the violin part, setting it down in the manner in which he himself would play it. The work is for concert violinists—and only for them.

"SUR L'EAU." By Emerson Whithorne, Op. 25, No. 1. Polonaise. By Edgar Stillman

**Jennie Ross Standart**  
Contralto  
CONCERT—ORATORIO  
Costume Recitals  
Special Programs for Clubs  
126 Massachusetts Ave., Detroit, Mich.

**MYRTA GILKINSON**  
Lyric Soprano  
285 St. Nicholas Avenue  
NEW YORK  
Now on Tour

**RICHARD HAGEMAN**  
Conductor  
Metropolitan Opera Company  
Coach, Accompanist  
Studio: 44 West 44th St., New York

Kelley, Op. 35. "Poème." By Josef Hofmann. "Rondo Capriccioso" (Mendelssohn), "To Spring" (Grieg), Gavotte (Gluck-Brahms). Revised Editions by Josef Hofmann. (Art Publication Society.)

The Art Publication Society offers these original compositions by contemporary composers and also three important editions of standard compositions. Mr. Whithorne's "Sur l'Eau" is a pleasing piece, a bit à la Mendelssohn, and Mr. Kelley's Polonaise a fine example in this form. Mr. Hofmann's "Poème" is less interesting; it is not at all in the M. Dvorsky idiom!

These editions are notable for the manner in which they have been prepared. The Art Publication Society publishes its music with several pages devoted to instructive annotations as to interpretation and method of study, a biographical sketch of the composer and a glossary. This has been done in the Whithorne composition by Alexander Henneman; in the Kelley Polonaise Mr. Whithorne has supplied this matter. In the other pieces Mr. Hofmann has done all but the biographical sketch and glossary, which is again Mr. Whithorne's work. This is admirable matter, and Mr. Hofmann's editing (fingering, pedaling and phrasing) is what one would expect from a master. Every pianist should be proud to have in his library a copy of such a standard piano work, faded, as it may be to some, as Mendelssohn's old Rondo. Mr. Hofmann's ideas as to how it should be played are well-nigh invaluable. Publishing music for the piano along these lines is a step forward, and when the persons who have the editing of it in charge are all musicians of eminence the value of the results cannot be overestimated. A. W. K.

The Spanish newspaper, *Las Novedades*, of New York, presented Miguel Lerdo de Tejada's Mexican Orchestra in a concert on March 2 in Chamber Music Hall, Carnegie Hall, New York. Admission was by invitation only.

## ESTHER DALE SOPRANO

SONG RECITAL A TREAT

Miss Esther Dale Gives Music Department of Century Club Delightful Program

Miss Dale, who is a student of the origin and development of folk songs, prefaced her singing with a paper upon this topic which was very illuminating to her program, consisting entirely of the folk songs of Northern Europe. The entire entertainment was considered one of the best of its kind ever offered the club.—Amsterdam, N. Y., *Evening Recorder*, Jan. 9, 1917.

EXCLUSIVE MANAGEMENT:

FLORENCE L. PEASE

1 West 34th Street, New York City  
Telephone Greeley 2809

**MME. HILDEGARD HOFFMANN**  
ORATORIO and JOINT RECITALS with  
**Mr. Henry Holden**

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestra, Kneisel Quartette, Etc.  
Studio, Steinway Hall Address: 144 E. 150th St., N. Y. City

**PAUL DUFFAULT**  
TENOR

NOW IN AUSTRALIA  
c/o Frederic Shipman, Hotel Australia, Sydney, N.S.W.

**SOUSA AND HIS BAND**  
Associated with  
New York Hippodrome  
SUCCESSES  
1915—1916—1917  
Office, 1 West 34th St. New York City  
(Telephone, 6128 Greeley)

**ARNOLDE STEPHENSON**  
Mezzo-Soprano  
SEASON 1916-17  
Management: M. H. HANSON  
437 FIFTH AVENUE NEW YORK



This space is reserved each week to advertise singers who sing our publications

**MISS CHRISTINE MILLER**  
Contralto

Sang "GREY WOLF" "ON INISHMANN" and  
"DEEP RIVER" By H. T. Burleigh

at the following concerts:

Owatonna, Minn. . . . .	Febr. 14, 1917	Atlanta, Ga. . . . .	Febr. 27, 1917
Mankato, Minn. . . . .	Febr. 15, 1917	Forayth, Ga. . . . .	Febr. 28, 1917
Northfield, Minn. . . . .	Febr. 16, 1917	Macon, Ga. . . . .	March 1, 1917
Waterloo, Iowa. . . . .	Febr. 19, 1917	Jacksonville, Fla. . . . .	March 2, 1917
Marshalltown, Iowa . . . . .	Febr. 22, 1917	Nashville, Tenn. . . . .	March 5, 1917

G. RICORDI & CO., Inc., 14 East 43rd St., NEW YORK



### Jacobinoff Making His Début in Middle West

Sascha Jacobinoff, the brilliant young violinist, will be heard in the Middle West this season. He has been engaged for the Springfield (Ohio) Festival, March 15, and on March 18 he appears with the St. Louis Symphony Orchestra. His Chicago début occurs March 25 with the Paulist Choristers of Chicago. Mr. Jacobinoff then returns East and plays in Trenton, N. J., on the 26th. He is scheduled for his second and last recital in Aeolian Hall on March 28. The Chaminade Club of Brooklyn has re-engaged Mr. Jacobinoff for the evening of the 29th at the Brooklyn Academy of Music. The artist leaves that same evening for Chicago, where he plays on April 1 at the Blackstone Theater in a joint recital with Mabel Preston Hall, dramatic soprano of the Chicago Opera.

### Oscar Seagle Returns from Triumphs in Northwest and South

Oscar Seagle, the baritone, returned to New York last week, after a triumphant tour through the Northwest and South. Every appearance brought forth ovations from the audience. The following telegram concerning his recital was received from the local manager in Chattanooga, Tenn. "Greatest concert ever heard. Standing room at a premium. Many turned away."

Mr. Seagle's Brooklyn recital at the Academy of Music is announced for Sunday afternoon, March 25. He has chosen a popular program, which will include a group of negro spirituals arranged by Harry T. Burleigh. Mr. Seagle is booked for three festival dates, at Little Rock, Ark., April 23; Kansas City, May 2, and Grand Island, Neb., May 7, with the New York Symphony Orchestra.

### Progressive Series of Piano Lessons at Cornell University

ITHACA, N. Y., March 5.—The announcement of courses for the training of teachers and supervisors of music in the twenty-sixth summer session of Cornell University, from July 9 to Aug. 17, has just been issued. In the Normal courses in piano teaching the text will this season again be the Progressive Series of Piano Lessons, which, according to the official bulletin of the university, "makes possible the standardization of piano teaching and solves most of the difficulties which have hitherto prevented the adoption of a system of credits for the study of music."

### Mme. Bridewell and Gunster to Open Clubs' Biennial with Recital

Frederick Gunster, tenor, and Carrie Bridewell, contralto, have been engaged to open the Biennial Convention of the American Federation of Music Clubs in Birmingham, Ala. They will appear in joint recital on April 16. The recital will be billed as an "artist home-coming," as both Mme. Bridewell and Mr. Gunster hail from Birmingham.

## Celebrities Send Messages to Musical Fraternity at Banquet in Boston



Members of the New England Conservatory Faculty at the Kappa Gamma Psi Banquet in Boston—(1) Clarence Shirley, (2) George W. Chadwick, Director, (3) F. Watson, (4) R. Stevens, (5) F. Addison Porter

BOSTON, March 10.—The Kappa Gamma Psi fraternity of the New England Conservatory of Music recently gave its third annual banquet at Hotel Hemenway. George Shaw, president of the Alpha Chapter, the toastmaster, introduced the following speakers: George W. Chadwick, director of the Conservatory, who spoke on the relation which Samuel W. Carr has had with the Conservatory, which has resulted in his recent election to the presidency. Mr. Chadwick also spoke briefly on the development of the Conservatory orchestra.

W. P. Spaulding of Harvard talked on "The Influence of the Present War on the Future of American Music"; H. E. Stewart gave his "Impressions of a Charter Member"; Douglass P. Kenney gave his "Impressions of a New Brother"; Arthur Williams gave the Fraternity history of 1914-15; Fiske Church, "A Voice from Beta Chapter"; Clifford F. Leeman, "Relation of Inactive Members to the Fraternity"; the Fraternity's history from 1915 to 1917 was given by William C. B. Card; and F. Addison Porter of the Conservatory faculty spoke on "The Relation of Faculty Brothers to the Fraternity."

Letters and telegrams were received

from Harold Bauer, Ossip Gabrilowitsch, Fritz Kreisler, Georges Longy, Philip Hale, Samuel Carr, Philip Greely Clapp, William Whitney and Ignace Paderewski, who, with W. P. Spaulding, are the honorary members of this fraternity. Paderewski accompanied his letter with a check for \$300 for the treasury. This contribution from the pianist will be applied to the fund for scholarship of the Fraternity.

The conservatory faculty was represented by the director, G. W. Chadwick; Clarence Shirley, R. Stevens, F. Watson, Dr. Jeffery, F. Addison Porter, H. Ringwall, R. Ringwall and H. S. Wilder. W. H. L.

### Anna Case Gives Recital under Auspices of Club in Augusta, Ga.

AUGUSTA, GA., March 1.—Anna Case, the charming American soprano, has just been heard here in a recital under the auspices of the Augusta Music Club. Not only did the singer create a most favorable impression, but her accompanist, Charles Gilbert Spross, shared in the honors. Among the valuable publicity secured for the recital was an interview in the Augusta Herald with A. B. Chase, vice-president of the A. B. Chase Piano Company, who cited Miss Case's career as additional proof of the fact

that in order to win success a singer need not study abroad. Said Mr. Whitney: "The past two years have proved a period of awakening, the dawn of a new era. In fact, I may safely say that America has passed an age of musical renaissance, and America is destined to become the leading musical center of the world."

While filling a recent concert engagement in Atlanta, Ga., Christine Miller, the contralto, was a victim of a sneak thief who robbed her of her purse and several valuable pieces of jewelry, according to the Atlanta papers.

### William Reddick Aids Alice Nielsen and George Harris in Recitals

William Reddick, the young pianist and accompanist, has been filling a number of important engagements recently. He appeared as accompanist with Alice Nielsen at her concert at the Tremont Temple in Boston on Feb. 15. On March 1 he played for George Harris, Jr., at Worcester, Mass.; on March 2 for Miss Nielsen at Auburn, N. Y., while on March 8 he appeared with Mr. Harris in New York City. Beginning on May 1 he goes with Alice Nielsen on a two weeks' tour in the West. Mr. Reddick is giving time to composition this winter.

SENSATIONAL  
SUCCESS OF

M.  
M.  
E.

## POVLA FRIJSH DANISH SOPRANO

in Her Second Annual New York Recital March 3, 1917

Unanimously acclaimed by critics for her remarkable interpretative ability

**N. Y. American, Mar. 4th:**  
A large and fashionable audience greeted Mme. Povla Frijsh at Aeolian Hall yesterday afternoon. The event proved to be one of the most delightful of the Lenten season. Her attainments are many and impressive. She has a beautiful, rich and well-trained voice, flexible and broad of range and sympathetic in quality. She is a mistress of style and effect and demonstrated her good taste and technical accomplishments in a long and diverse list.

**N. Y. Times, Mar. 4th:**  
Mme. Povla Frijsh, a soprano, who was heard here last season, gave a recital yesterday afternoon that had features of uncommon interest. Mme. Frijsh is a Dane, but her predilections are French, and in some ways her style of singing is dominated by French traits though she is by no means limited in her sympathies or knowledge.

Mme. Frijsh accomplishes remarkable things with her voice in the way of interpretation. She can express a great variety of emotion, passion and sentiment, and she has a true appreciation of style in a wide range. Her diction, her phrasing, her pronunciation in the languages were excellent.

The audience, which was large, gave evidence of a deep appreciation.

**N. Y. Tribune, Mar. 4th:**  
Mme. Povla Frijsh the Danish soprano, whose appearance last year was remembered with pleasure, gave a recital yesterday afternoon in Aeolian Hall. Mme. Frijsh is one of the most interesting artists now appearing in the concert field and is equally at home in French songs or German lieder.

Her voice is naturally an admirable one. She displayed remarkable intelligence in her interpretations, with equally remarkable emotional feeling, always controlled by good taste. Special mention should be made of her exquisite singing of Chabrier's "Les Cigales," a song she was forced to repeat. Her delicacy of feeling was evident in Ravel's "Sainte" and in Lekeu's "Ronde."

In the Schumann group she was equally effective, singing with great command of tone of color and with rare sympathy. It is not common to find in American concert halls a singer so capable of bringing out the best both in Gaelic and in German songs. She was warmly greeted by an audience which filled the hall.

**N. Y. Herald, Mar. 4th:**  
Mme. Frijsh sang so well that the audience showed little inclination to leave the hall when she had finished her programme, but clamored for more. Such feeling for French and Russian and even for German songs as was evidenced in her interpretation of Schumann's "Veil gluck zur Reise Schwalbe," and such talent for telling a story vocally are not often found in concert singers. Matters of phrasing, of little dramatic and rhythmic effects were artistically managed.

A group of Russian songs by Borodine, Stravinsky and Moussorgsky could hardly have been presented with finer effect.

**Morning Sun, Mar. 4th:**  
Mme. Frijsh when first heard here made a favorable impression by her powers in the dramatic characterization of different moods of song. Her program yesterday was of rare and delightful selection. It would be a pleasure to dwell at length upon many features of the delivery given by Mme. Frijsh to her various numbers. She gave a remarkable display of fine taste, varied beauty of tone coloring and musical charm in the art of emotional expression. An art that encompasses in a rich measure understanding, imagination, sentiment, polished phrasing and tonal coloring.

**Evening Post, Mar. 5th:**  
A large audience assembled at Aeolian Hall on Saturday afternoon to hear the recital of Mme. Povla Frijsh, who has justly won much admiration by her artistic singing. While Mme. Frijsh is not French she sings in the French way, and, at its best the French style surpasses all others. Her programme was a varied one, including modern French and German songs with some by Schumann and Brahms, and Russian songs by Borodine, Stravinsky and Moussorgsky.

Exclusive Management FLORENCE L. PEASE

1 West Thirty-fourth Street, New York

Mason & Hamlin Pianoforte





## HOUSTON HEARS TRIO OF CHORAL CONCERTS

Reimers Assists Women's Club—  
Manchester Urges Body of  
Local Teachers

HOUSTON, TEX., March 1.—Last night before an audience that quite filled the Main Street Auditorium the Women's Choral Club gave its second concert, assisted by Paul Reimers, tenor, whose work the audience received well. The club's own performances were throughout creditable in the highest degree, H. T. Huffmaster directing the body of seventy-five singers and Patricio Gutierrez serving excellently as accompanist. Mrs. H. H. A. Beach's "Sea Fairies" was exceptionally well done, its incidental soli being carried by Mrs. Henry R. Ellwood, Mrs. Herbert C. Plunkett and Mrs. Edwin M. Smith.

On Saturday evening an interesting program was given in the banquet hall of the Rice Hotel by the Glee Club of the Southwestern University. This chorus of twenty-five has been excellently trained by Arthur L. Manchester, president of the State Music Teachers' Association. Dr. Manchester accompanied the men on this trip. He met while here a gathering of music teachers in the home of Mrs. R. L. Cox and addressed them concerning the organization of a Houston branch of the Teachers' Association.

The outside attraction for the Free Municipal Concert of last Sunday was Charles Harrison, the tenor, who was well received by an audience little short

of 3000. On Tuesday, the 27th, the Apollo Club, under Clarence Magee's direction, gave its fourth concert, the soloist being Iva Carpenter, violinist. Elmore Rice, as the chorus's soloist, deepened the fine impression his exceptional talents have already made here. W. H.

## HEAR MME. MELVILLE IN HER OWN QUINTET

Composer Aids String Quartet in  
Baltimore—Kneisels at  
Peabody

BALTIMORE, MD., March 5.—The Baltimore String Quartet, with the assistance of Marguerite Melville-Liszniewska, pianist-composer, presented the latter's Piano Quintet in E Minor at the third concert of the quartet on Tuesday, Feb. 27, at the Peabody Art Gallery. This was the initial American performance of Mme. Liszniewska's work, the substance of which proved somewhat disappointing in harmonic and melodic interest. However, the work was played with care and artistic appreciation and received polite applause. The members of the quartet presented the Opus 18, No. 1, of Beethoven and the Adagio from the third Schumann Quartet with taste.

The Kneisel Quartet was heard at the Peabody Conservatory and with its refined art gave the keenest delight to a discriminating audience. The reading of the Beethoven Op. 18 in D Major and the two movements of the Tchaikowsky Op. 22 showed the quartet in its finest qualities. The Brahms Piano Quartet, in which Harold Randolph was the pianist, made a very telling impression.

F. C. B.

Ash'ey Ropps Engaged for Macon (Ga.)  
Chautauqua

Ashley Ropps, the baritone, has been engaged to sing on March 19 and 20 at the opening of the large Chautauqua in Macon, Ga. A patriotic address on the first day by Vice-president Marshall will be preceded by a musical program, in which Mr. Ropps will take part. He will sing in concert on the following afternoon.

Ringwalls in Boston Recital

BOSTON, March 5.—Herbert C. and Rudolph Ringwall, both graduates of the New England Conservatory and now members of its faculty, gave a recital of sonatas for piano and violin on Feb. 28 in Jordan Hall, playing sonatas by Handel, Brahms and César Franck.

## LORAIN WYMAN FASCINATES BUFFALO

Disease Appears With Women's  
Society—Civic Orchestra  
Closes Season

BUFFALO, N. Y., March 5.—The Women's Temple Society presented at its third and last entertainment for the season, in the Temple Beth Zion auditorium on Feb. 27, that charming artist, Loraine Wyman, in a program of folk songs. Miss Wyman, attired in a coquettish French peasant costume of the seventeenth century, sang as her first group French folk songs. Her command of this language is remarkable; it is rare that such purity as to intonation and such perfect enunciation is heard even when sung by the native born. Her understanding of these quaint songs is evident, while her personality is an asset of much value. In her Kentucky "lonesome tune" numbers she was equally charming. She made them doubly interesting by relating their history. Her success was emphatic and she was obliged to sing several encore numbers. Mrs. Louis H. Smith played admirable accompaniments.

A piano recital given by Guy Maier and Lee Pattison in the Twentieth Century Club hall on Feb. 26 attracted a large audience, among which was numbered many friends of Mr. Maier, who lived here for many years. Ensemble work of such excellence is rarely heard.

The last Chromatic Club program was given by local musicians. Mrs. Millhouse, in two groups of 'cello solos, was much appreciated, Warren Case giving the player splendid support at the piano. Another feature of interest was the ensemble playing of Miss Fields and Miss Schlenker in numbers for two pianos.

The last concert given by the Municipal Orchestra under the able direction of John Lund was much enjoyed, while the singing of the Orpheus chorus in several numbers was received with enthusiasm.

F. H. H.

Helen Ware in Recital at Boston

BOSTON, MASS., Feb. 28.—Helen Ware, violinist, gave a recital here in Steinert Hall yesterday evening, ably assisted at the piano by Maurice Eisner. In a unique program, which included the D Minor Concerto and Five Swedish Dances, by Bruch; her own transcriptions of a number of old Hungarian tunes, the Bach B Minor Sonata and short pieces by Dvorak and Wieniawski, Miss Ware gave a skilful and interesting performance. In the Bach sonata, which is of light and

pleasurable mood, both pianist and violinist played superbly in a clean-cut and distinct manner. Miss Ware has a ready technique, which served her well in all that she did. She grasped and convincingly interpreted the varying moods of her numbers. W. H. L.

## GIVE FIRST MEHLIN MUSICALE

Mrs. Perfield and Various Artists Heard  
in Firm's New Building

The first musicale in the new Mehlin Piano Building, East Forty-third Street, New York, was given on Thursday evening, March 1, before an audience of invited guests. An attractive musical program was arranged by Theodore David Meyer, a member of the staff of the Mehlin firm. The little concert hall was attractively decorated and established an atmosphere of intimacy.

Before the concert began, Mrs. Effa Ellis Perfield gave a lecture on the appreciation of music. Her remarks were heard with great interest. Manly Price Boone, with excellent voice and good interpretation, sang two songs by Gena Branscombe.

The Olga Bibor Trio, a splendid organization made up of Eugene Fila, violin; Charles D'Albert, cello, and Olga Bibor, piano, played three Henry VIII Dances by German and a Matinata by Leoncavallo spiritedly.

Melvina Passmore, coloratura soprano of great personal charm and marked natural gifts, was heard in a "Queen of the Night" aria from "The Magic Flute," in "He Loved Her" and "Phyllis Has Such Charming Graces."

Alma Cecelia Colgan, a capable pianist and a pupil of Leopold Godowsky, gave brilliant interpretations of a Chaminade Concert Etude and "Dancing Dolls" by Poldini. The final number on the program was a duet from "Aida," sung by Catherine Reynolds Cregin, soprano, and Leo S. de Hierapolis, baritone. The voices of both singers blended beautifully and both artists were cordially welcomed. Mr. Meyer, who arranged the musicale, was the accompanist.



HAENSEL  
and  
JONES

AEOLIAN  
HALL  
NEW  
YORK

PRESENT

*Frederick Gunster*  
TENOR

LOIS ADLER  
Pianist

BERTHA BEEMAN  
Contralto

NELLIE & SARA KOUNS (SISTERS)  
Lyric Sopranos

EXCLUSIVE MANAGEMENT

HELEN L. LEVY

850-854 McClurg Bldg. Chicago.

Willy de Sadler, Baritone  
TEACHER OF SINGING

Ellen de Sadler, Soprano

Jacques Jolas, Pianist and  
Accompanist

Management:  
WOLFSOHN BUREAU, 1 WEST 34th ST., N.Y.  
The de Sadler's Studio is at 64 Riverside Drive

MADGE  
MILLER  
Contralto

HARRY CULBERTSON, Manager  
5474 University Avenue, Chicago  
Personal Address  
12 West 77th St., New York City

BEULAH BEACH  
SOPRANO

COSTUME RECITALS—Excerpts from the Operas  
Concert, Oratorio, Recital

Soloist American Series, Lockport, N. Y.

"Miss Beach opened with Die Lorelei by Liszt, but the balance of her programme were pretty song numbers in which the artist showed exquisite grace and expression."—Lockport Union-Sun and Journal, Jan. 10, 1917.

Personal Address: 724 Nostrand Ave., Brooklyn, N. Y.



As "ELSA" in "LOHENGGRIN"

SOPHIE BRASLAW  
Contralto

Wolfsohn Musical Bureau • 1 West 34th Street, New York

MARIE TIFFANY  
SOPRANO

METROPOLITAN OPERA CO.  
ADDRESS: HOTEL ST. JAMES,  
109 W. 45th St., New York



NANÀ GENOVESE  
MEZZO-SOPRANO

OPERA—CONCERTS—RECITALS

VOCAL STUDIO  
Metropolitan Opera House Building

Management: ANNIE FRIEDBERG  
1425 Broadway, New York

IRA HAMILTON  
Telephone Edgewater 4510

STUDIO—514 FINE ARTS BUILDING

PIANIST  
Director of Music  
Nicholas Senn High School  
CHICAGO

SIDNEY ARNO DIETCH

A COACH—ACCOMPANIST  
"Who knows the voice"  
GLENN DILLARD GUNN STUDIOS  
421 Fine Arts Bldg., Chicago

M M E CARRIE BRIDEWELL

CONTRALTO

Formerly of the Metropolitan Opera Company  
OPERA—CONCERTS—RECITALS  
Management, R. E. Johnston  
1451 Broadway New York

William S. Brady  
TEACHER OF SINGING

Studio: 154 West 72nd St., New York  
Telephone Columbus 1311

JULIA ALLEN

PRIMA DONNA SOPRANO  
Large Repertoire of Operas and Songs in English,  
German, French and Italian  
NOW BOOKING  
EDWARD C. WHITE, Manager, 1425 Broadway  
Telephone—1274 Bryant  
Personal Address—325 West 93rd St.  
Telephone—6880 Riverside

JOHN  
McCormack

In America Entire Season 1916-17  
EDWIN SCHNEIDER, Accompanist  
Manager, Charles L. Wagner  
D. F. McSweeney, Associate Manager  
1451 Broadway, N. Y.  
Steinway Piano Used

ADELAIDE GESCHEIDT

Instructor of "Miller Vocal Art-Science"  
THE NEW SCHOOL OF VOICE DEVELOPMENT

Studios 817 Carnegie Hall, New York Tel. 1350 Circle



Elsa LYONS COOK  
Soprano

Concert, Oratorio and Recital  
Mgt. Philadelphia Musical Bureau  
507 Weightman Bldg. Phila., Pa. U.S.A.

J. BERTRAM FOX

TEACHER OF SINGING  
in all its branches  
148 West 72nd St., New York City



## NEW YORK'S CIVIL SERVICE EMPLOYEES FORM GLEE CLUB

Herbert J. Braham to Conduct  
Chorus Being Organized by  
Albert W. Reiners

THE newest thing in municipal music is to be inaugurated in New York with the forming of the City Choral Club, which will consist of male employees in the municipality's civil service. All city employees have been invited to become members, provided that they have the necessary qualifications.

It is desired to have an organization of 100 men which will present music of the finest character. Each applicant must have a fair knowledge of voice culture; must be able to read music at sight; must appear before a music committee for trial of voice and in reading; must be able to attend one rehearsal per week; must be in good standing in his respective department. The applicants must state length of study (if any) and length of experience.

The chorus is being organized by Albert W. Reiners, an attaché of the Assessment Bureau of the Department of Taxes in the Brooklyn office. Mr. Reiners is the baritone of the quartet at the Strong Place Baptist Church, Brooklyn, and is an active member of the Apollo Club of Brooklyn. The new chorus is to be conducted by Herbert J. Braham, organist of the Bedford Presbyterian Church of Brooklyn and conductor of the Brooklyn Orchestral Society. Mr. Braham was for several years associated as conductor with the Henry W. Savage forces, and he is also a teacher of voice.



Albert W. Reiners, Who Is Forming  
Glee Club of New York City's  
Civil Service Employees

There are 40,000 eligible to membership in the chorus, taking the payroll in its entirety, but the requirements are to be made extremely strict so that a club of the highest efficiency may be formed.

There is already one male glee club of the city employees—namely, that of the police department, which has Charles L. Safford as its director.

### HADLEY NOVELTY FOR BANGOR

Conductor Pullen Presents His Orchestral Suite, "Atonement of Pan"

BANGOR, ME., Feb. 28.—The Bangor Symphony Orchestra, under Horace M. Pullen, gave its fourth Young People's Symphony Concert this afternoon in the City Hall before a large audience, in which a good proportion of school children were represented. In interesting the children in these concerts Mr. Pullen is doing praiseworthy work in this little city.

Mr. Pullen presented for the first time before a Bangor audience Henry K. Hadley's orchestral suite, "The Atonement of Pan" and he may be congratulated on bringing forward so fine a work. It met with a cordial reception. The remaining numbers were Schubert's Overture to "Rosamunde" and the Andante con Moto from his Seventh Symphony, incidental music to the "Merchant of Venice," by Rosse, and Sommerlatt's Serenade, "The Angel's Whisper," for string orchestra. J. L. B.

Shepard School Commemorates Mendelssohn's Birthday

ORANGE, N. J., Feb. 26.—A Mendelssohn program was given recently at the Shepard School of Music in recognition

of the composer's birthday, Feb. 3. The program, presented by Martha Aronson, Jane Ingersoll, Charles Murray, Florian Shepard and Mrs. Shepard, included the Prelude and Fugue in E Minor and Rondo Capriccioso, besides a representative group of the "Songs Without Words" and the incidental music to "A Midsummer Night's Dream." Mrs. Shepard's explanatory remarks stimulated interest in the composer and his music.

Howard White Sings at Brown University Banquet in Boston

BOSTON, March 1.—Howard White, the well-known Boston basso, who is a graduate of Brown University, sang at a recent alumni dinner at the Copley-Plaza Hotel. His solo numbers were sung between addresses of Governor McCall and Charles E. Hughes, late candidate for President. Mr. White received a warm letter of commendation from the president of Brown University, Dr. W. H. P. Faunce. W. H. L.

Lora May Lamport and Mme. Mercier Join in Boston Musicales

BOSTON, March 5.—Lora May Lamport, soprano, in groups of English and Italian songs, and Mme. Zoe Lassagne Mercier, pianist, gave a musicale for the Harvard Woman's Club of Boston at the Hotel Vendome on March 1. Justin Williams was the accompanist.

# BUSH & LANE



PIANO built according to scientific principles, especially for musical people, who naturally expect an instrument to yield perfect service in musical quality and wear. Bush & Lane Grands and Uprights are thoroughly qualified to meet all requirements of home, school, studio or other use where the highest degree of service is desired.

## BUSH & LANE PIANO CO.

Makers of Bush & Lane Pianos and  
the famous Cecilian Player-Piano

HOLLAND

MICHIGAN

### CONCERT TO AID THE BLIND

Prominent Artists Present Interesting  
Program to Help Worthy Cause

On the evening of Saturday, March 3, Æolian Hall was given over to the annual benefit concert of the Blind Men's Improvement Club of New York, an organization founded eleven years ago, to improve the unhappy conditions of the blind men of New York.

The program was exceedingly varied and attractive, the performers being Rosalie Miller, soprano; Francis Rogers, baritone; Samuel A. Baldwin, organist; Ernest Schelling, pianist, and Bruno Huhn and Walter Golde, accompanists.

It was but fitting that the opening number of the program should be a composition written for the organ by the blind composer, Alfred Hollins, who has been blind from birth and who is now organist at Edinburgh. Much applause was accorded Mr. Baldwin.

He was followed by Francis Rogers, accompanied by Bruno Huhn, in a group of songs by Handel, Sarti and H. Purcell, all done with a fine regard for their emotional content.

Ernest Schelling played "Le tambour bat aux champs," by Alkan, and "Pascaglia," by E. Blanchet, and added an encore.

Rosalie Miller sang songs by Reger, Wolf, Pierné and Marchesi, accompanied on the piano by Walter Golde. Miss Miller's stage manner and vocal gifts are so charming that the audience found great pleasure in her singing.

Mr. Rogers's second group of songs was even more popularly received than the first. The "Broken Song" and "Back to Ireland" were Mr. Huhn's compositions and both were applauded. Mr. Rogers encored with Mr. Huhn's "Invictus." Mr. Baldwin played the "Lohengrin" Prelude and Rosalie Miller sang songs by Quilter, Grieg, Horn, Coolidge and Kernochan, accompanied by Walter Golde.

As the climax of the evening came Ernest Schelling's masterful playing of the Chopin Nocturne in B Major and the Polonaise in A Major, which took the audience by storm. As an encore he played the "Star-Spangled Banner," as the audience joined in. M. M.

Baritone, Pianist and Violinist Copiously  
Applauded at Wolff Musicales

William Simmons, baritone; Clarence Adler, pianist, and Mischa Violin, violinist, appeared at a private musicale at the home of Isaac S. Wolff, on Willow Road, Woodmere, L. I., on March 4. Mr. Simmons sang two Handel airs, Hugo Wolf's "Zur Ruh'" and Strauss's Zueignung admirably, being heard later in a group of songs in English by Nevin, Busch, Lover and Quilter, winning copious applause for his work. Grieg's Sonata in E Minor and Schumann's "Scenes from Childhood" were Mr. Adler's offerings. He played them in distinguished fashion. Mr. Violin performed two movements of the Mendelssohn Concerto, the "Prize Song" from the "Meistersinger," the Saint-Saëns "Introduction" and Rondo Capriccioso and his own "Près du Berceau." His playing was artistic and earned vigorous applause. Joseph Adler supplied excellent accompaniments for Messrs. Simmons and Violin.

HAVE YOU ARRANGED  
FOR AN

EVAN WILLIAMS  
RECITAL IN  
YOUR CITY  
NEXT SEASON?

MGT. WOLFSOHN BUREAU  
1 W. 34th ST., NEW YORK





## SING CHORAL MUSIC BY PHILADELPHIANS

**Their Works Given by Manuscript Society—Bawden Cantata Wins Prize**

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, March 5, 1917.

A CHORAL concert introducing compositions of local composers was given by the Manuscript Music Society before a large audience in Griffith Hall, last Wednesday evening. The first group on the program comprised meritorious works by Camille Zechwer, Nicholas Douthy, Phillip Goepp and H. Alexander Matthews. They were pleasingly sung by the Mendelssohn Club under the direction of N. Lindsay Norden.

This was followed by "The Simorgh," a cantata for male voices by Henry Gordon Thunder, under the composer's conductorship. Favorable comment was accorded this work when it was heard recently at the same club's concert in the Academy of Music. Other well written compositions included part songs for women's voices by the late Dr. W. W. Gilchrist and Mr. Goepp, sung by the New Century Club, the Swarthmore Club, the Presbyterian and Protestant Episcopal Deaconesses, the Walnut Street Church and the Church of the New Jerusalem choruses, all under the able direction of Martha C. Barry.

The last number on the program was Mr. Zechwer's cantata for mixed chorus, entitled, "The New Day," sung by the choir of the Oxford Presbyterian Church, under the leadership of Clarence Bawden. This work, which is modern and highly interesting, was awarded the prize two years ago by the Mendelssohn Club of Cleveland. The accompanists for the evening were Clarence Bawden, Hilda Yerpe and Katherine Loman.

The prize of one hundred dollars offered by the Matinée Musical Club for a cantata for female chorus and solo

voices, open to Philadelphia composers only, has been awarded to Clarence K. Bawden. The accepted work, which is entitled, "The River of Stars," founded on a poem by Alfred Noyes, will be presented by the Matinée Musical Choral at its spring concert in May.

Appearing in recital under the auspices of the University Extension Society in the Academy of Music last Wednesday evening, Frieda Hempel, soprano of the Metropolitan Opera Company, renewed her former triumph of a few weeks ago when she was heard as one of the soloists in the last in the series of the Bellevue-Stratford Morning Musicales. Miss Hempel again delighted her audience with her brilliant voice of exceptional quality. Richard Hageman provided splendid accompaniments.

"Mignon Maguire" was the title of this season's new operetta presented by the Balbazoo Club of the Young Men's Hebrew Association in Mercantile Hall last Monday evening. The music by Willard Goldsmith, libretto by William Brandt and dances by Clarence Du Plaine, revealed genuine merit. First honors must, however, be credited to Mr. Goldsmith for his contribution of several liting musical numbers, which fairly sparkled with effervescent tunefulness. His work is far above the average and compares most favorably with many well known and seasoned professionals of established fame and ability. Louis L. Culp directed the entertainment with marked skill and efficiency.

Aline Van Barentzen, pianist, was heard in recital last Thursday morning at the Acorn Club. Her program comprised numbers of Schubert, Chopin, Rubinstein and others, all of which she played with remarkable brilliancy.

The unique concert which was given recently in the auditorium of the Curtis Building by the Choral Club of the Business Women's League proved so entertaining that, in compliance to numerous requests, a repetition of it took place last Monday evening in the same building. The program, arranged and conducted by May Porter, director of the Choral Club, was unusually interesting. Dr. Richard Miller was heard in popular old songs, which were well sung. Others lending valuable assistance were Emma Hudson Macool, soprano; Emilie Kreider Norris, reader; William Sylvano Thunder, pianist, and a male quartet composed of Louis Bacon, Norbet Wick, William Walter and Frank Wagner. Incidental solos were given by Lilly Hasenfus, Elizabeth Ernst, Harriet Branson and Eleanor MacCracken.

The Choral Union of Philadelphia opened the celebration of its tenth anniversary by a dinner held last Wednesday evening, when there were present the Board of Governors, members of the Advisory Committee and active members of the chorus. Great enthusiasm pre-

vailed over the announcement of the tenth anniversary concert to be held in the Academy of Music, April 23, as well as the campaign which began March 1 for adding 1000 new associate members to the list by April 1. Dr. Gertrude A. Walker, president, presided, and read letters of congratulation from Leopold Stokowski, Morris Earle and Owen Wister.

### Kindler-Hammann Recital

Hans Kindler, principal 'cellist of the Philadelphia Orchestra, and Ellis Clark Hammann, pianist, were heard jointly in recital in Witherspoon Hall last Wednesday evening before an audience which completely filled that auditorium. A program of just the right length revealed the second sonata of Beethoven and the Saint-Saëns Op. 32, and solo numbers. Mr. Kindler is a 'cellist of exceptional capabilities; he draws from his instrument tones of immeasurable sweetness. Mr. Hammann, who figures so often as an efficient accompanist in many concerts and recitals in Philadelphia, earned for himself the same enviable reputation as a soloist by his thoroughly artistic playing.

The third and last in the series of chamber music recitals by the Rich Quartet was given in Witherspoon Hall last Thursday evening. This excellent organization, of which Thaddeus Rich, Hedda Van den Beemt, Alfred Lorenz and Hans Kindler are the members, presented a program which included works of Beethoven, Brandt-Huys and Debussy. All of these numbers were played in a highly artistic manner.

"Some Early and Forgotten Builders of the Symphony," was the subject of an interesting discourse in the fifth of the Illustrated Musical Talks, which was given by Florence Leonard in Witherspoon Hall last Thursday afternoon, with the assistance of fifteen members from the Philadelphia Orchestra, under the direction of Anton Horner.

M. B. SWAAB.

### Statue of Isadora Duncan for France

A statue of Isadora Duncan, the classic dancer, is to be made by George Grey Barnard, American sculptor, who received the commission from the French Government. A patron of the arts, acting for Paul Painlevé, French Minister of Public Instruction, made the offer to Mr. Barnard on March 3. The statue is to portray Miss Duncan as *La Marseillaise* or the *Spirit of the Commune*, and it will be placed in a park in or near Paris. Miss Duncan recently aroused great enthusiasm by dancing her own conception of "La Marseillaise." Mr. Barnard accepted the commission on condition that this country would not become involved in the war, for he has offered his services in case of need. In the event of war, he would have to postpone the work, he said.

## PATRIOTIC THROB IN AN OMAHA CONCERT

**G. A. R. Men Carry Flags as Kelly Directs Mendelssohn Choir in Our Anthem**

OMAHA, NEB., Feb. 28.—The splendid course of concerts which has been given this winter, under the auspices of the Associated Retailers of Omaha, was brought to a brilliant conclusion by the joint concert of the Mendelssohn Choir, Thomas J. Kelly, conductor, and the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. The large, brilliant audience accorded an ovation to both organizations, and Mr. Kelly was presented with a huge floral tribute. The choir was in excellent form. An exquisite madrigal, "In Pride of May," written for the choir by Charles Wakefield Cadman, was one of the best received of the choir's offerings.

A note of patriotism was sounded by opening the program with the "Star-Spangled Banner" by choir, orchestra and audience, four aged members of the G. A. R. bearing flags upon the stage, the Auditorium being decorated with the national emblem.

Again we have been privileged to hear the fleet-fingered Godowsky. Presented by the Tuesday Musical Club, he gave dazzlingly a splendidly built program.

E. L. W.

### Lawrence Goodman Heard at Von Ende School

At the Von Ende School of Music, New York, a piano recital was given by Lawrence Goodman on Wednesday evening, Feb. 28.

## BORN Classes for Operatic Training

Eleven East 43rd Street Phone Murray Hill 4315

On account of the demand, the present season will continue until July first. Individual instruction in every branch of Operatic Art. In active preparation: Lohengrin, Aida, Cavalleria, Tales of Hoffmann, Trovatore, Faust, Bohème, Carmen, Madam Butterfly, Pagliacci, Tosca, Louise. Public performances to be given throughout the year. Pupils may enter at any time. Send for booklet.

Personal Direction. MILTON ABORN

## THIS TRADE MARK

IN THE  
**IRON PLATE**  
OF A PIANO

Guarantees at least that the maker uses the highest possible grade of plates that money can buy.

**O. S. KELLY CO.**  
SPRINGFIELD, OHIO

NOW IN NEW YORK

## ALBERTO JONAS

The Celebrated Spanish Piano Virtuoso and Pedagogue late from Berlin

Studio: 45 W. 76th St., New York Phone, Schuyler 3071

## MARIE SUNDELIUS SOPRANO

Metropolitan Opera Company  
Exclusive Management: GERTRUDE F. COWEN  
1451 Broadway, New York

## RIEGGER

SOPRANO  
Concert—ORATORIO—Recital  
Exclusive management:  
ANNIE FRIEDBERG, New York  
1425 Broadway,

## FRANCIS ROGERS

CONCERT BARITONE  
TEACHER OF SINGING  
115 East 53rd Street, New York



## LOUIS CORNELL

PIANIST

STUDIO: CARNEGIE HALL, N. Y.

Tel. Circle 1350

Management:  
Loudon Charlton, Carnegie Hall

## YON STUDIOS

853 CARNEGIE HALL NEW YORK

Telephone Circle 951

S.C.YON—Vocal: Piano: Instructor at Sacred Heart Academy, N. Y.  
P.A.YON—Organ: Piano: Composition: Organist-Choirmaster, St. Francis Xavier Church, N. Y.

## LAMBERT MURPHY

TENOR

Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York  
(Chickering Piano)

## Byford Ryan

Teacher of Voice

200 West 58th St. Columbus 1883

## Edwin Swain

Baritone Mgt. FOSTER & DAVID  
500 Fifth Ave., N. Y.

## Walter Henry Hall

Professor of Choral Music  
Columbia University

ADDRESS

49 Claremont Ave., New York City

## VICTOR HARRIS

TEACHER OF SINGING  
In all its branches

THE BEAUFORT 140 West 57th Street  
Telephone, 3053 Columbus

## Cincinnati Conservatory of Music

ESTABLISHED 1867

All Departments of the Conservatory are open throughout the summer, as during the school year. Instruction, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.

ELUCUTION MUSIC LANGUAGES  
Location ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue Free.

MISS BERTHA BAUR, Highland Ave., Oak St. and Burnet Ave., Cincinnati, O.

## MARGARET KEYES

CONTRALTO

With Chicago Grand Opera Co.

MANAGEMENT

The Wolfsohn Musical Bureau

1 W. 34th St., New York

PERSONAL ADDRESS

St. Hubert Hotel, 120 W. 57th St., N. Y.

Phone 2365 Circle

## MYRNA SHARLOW

Re-engaged—CHICAGO OPERA—Season 1916-17

Available for Concerts after Opera Season

Address: c/o Chicago Opera Co.

## JOHN DOANE

ORGANIST—Head of Organ Department, Northwestern University School of Music, Evanston, Ill.

RECITALS  
Management: Mrs. Herman Lewis, Inc., 402 Madison Avenue, New York City

## ANNE STEVENSON

TEACHER OF JEAN VINCENT COOPER, Contralto

Circle 2822

## ROGER NAYLOR

TENOR

Exclusive Management  
Clifford Devereux, Inc.

1328 Broadway, New York City

## LILA ROBESON

CONCERT CONTRALTO METROPOLITAN OPERA COMPANY  
Address c/o Metropolitan Opera Co.

RECITAL



## MISSSES SUTRO, PIONEER PLAYERS OF ORIGINAL TWO-PIANO WORKS

Have Introduced Many Novelties  
in This Form—American  
Début Under Seidl

THE performance in public of works originally written for two pianos has in recent years been given little consideration by concert artists in America. Here and there we find an isolated recital of this type, the Gabrilowitsch-Bauer recital last year, for example, or that given by two young players in Aeolian Hall about two weeks ago. But, so far as our knowledge extends, only two artists have devoted themselves entirely to the field of two-piano playing, delving conscientiously into the literature for this particular form and rescuing many fine works from oblivion.

These artists are the Misses Sutro, who made their début with the Seidl Society in Brooklyn when Seidl was enjoying success as conductor at the Metropolitan Opera House. The Sutro sisters also played with the Philharmonic under Seidl and in Metropolitan popular concerts and commanded attention again this year when they played in Philadelphia under Stokowski and appeared in recital at Carnegie Hall, New York.

### Seidl Recognized Their Art

It was Seidl who encouraged the sisters and engaged them for an American tour soon after they had completed their studies. At the great memorial service for the noted conductor, held in the Metropolitan Opera House, the little bouquet sent as a tribute of their affection by the Sutro sisters was placed upon his coffin as a mark of the esteem in which he held them.

These early memories and many others the sisters recalled as they spoke to the writer recently in their studio in which their two pianos placed in dove-tail fashion, served as a reminder of their unique art. First one sister, then the other, would take up the thread of conversation, supplying an anecdote or calling to mind an incident. It seemed as if their work had knitted them closely together, making them thoroughly sympathetic and giving the impression that they were absolutely in accord in temperament and in artistic outlook.

"Have you ever realized that improvising in public is becoming a lost art?" asked one of the sisters. "As late as Tausig pianists improvised in their concerts, but now the practice is neglected."

### Introduced Bruch Concerto

"Mendelssohn and Moscheles improvised on two pianos, as did Mozart and Clementi. Where can we find the like to-day? We have revived many beautiful works of the classical composers, but they are little played and little known. Some of the modern composers have written two-piano compositions especially for us, notably Pierre Maurice, the French-Swiss composer, and Algonon Ashton, the Englishman. The concerto written for us by Max Bruch is still in manuscript and is not to be published during his lifetime, at his own request. This remarkable composition we brought out recently with Mr. Stokowski in Philadelphia. It has attracted considerable attention, musicians finding it especially interesting and often inquiring for it for their own use. It is interesting to note that on Jan. 6 next year Max Bruch will celebrate his eightieth birthday.

"The Thern brothers in Germany in-



Photo by H. T. Koshida

Rose and Otilie Sutro, Who Have Done  
Pioneer Work in the Field of Two-  
Piano Playing

augurated two-piano recitals. They played much in unison and did not confine themselves to compositions originally created for two pianos: my sister and myself were the first to play programs exclusively of these works. The press of Europe and many noted musicians have given us a vote of thanks for our pioneer work, which has been taken up in Germany, France and England and which, we hope, will be cordially received in America. We have a repertoire of more than one hundred numbers, with some fifty odd in reserve, and we are constantly discovering new works to add to our list."

### Their Talents Inherited

The mother of the Misses Sutro, who was a brilliant amateur, was their only teacher before they went abroad to study. Their parents played on two pianos and the little girls imitated them in their own childish way. It was not, however, until toward the close of their graduating year at the Berlin Hochschule that they discovered their natural aptitude for this type of work. They did not choose this unusual field deliberately; it came to them naturally, somewhat of an inspiration.

"How is it that we seldom hear you play at home together?" their friends ask them. It is because they do not work out their interpretations together, nor do they drill together in practice. "When we take up a new work each memorizes her part. We have a rehearsal, exchange ideas upon our conceptions, and arrive at a certain definite interpretation, but we never practice together. On one occasion we played a piece in public that we had never even rehearsed."

"Strange as it may seem, we seldom agree in our interpretations at the outset. We are different in temperament and different in style of playing, despite the fact that our ensemble playing is considered well-balanced. Of course, one or the other must make concessions, but

we have many a heated discussion over them before we agree."

Seated at the two dove-tailed pianos on the concert platform, the Misses Sutro have often aroused the curiosity of their hearers by the uncanny precision with which they begin to play. They give no signal for starting. It is as if by telepathy that their attack is so precisely timed. The explanation may be found in the fact that they are sisters, entirely in sympathy, each one an equal factor in an artistic harmony.

HARRY BIRNBAUM.

## SOUTH AMERICA SENDS US ANOTHER PIANIST

Rosita Renard Comes from Chile to  
Make New York Début and Dis-  
closes Unmistakable Talent

South America, which appears just at present to be mothering feminine piano talent in quantity, sent hither another of her daughters of the keyboard last Monday afternoon, when Rosita Renard, a young lady from Chile, made her New York début in an Aeolian Hall recital. Miss Renard, a comely damsel, seems not far advanced in her twenties. She has studied in Berlin and has gifts of the sort that compel interest and gratitude. She played the Bach-Busoni D Major Toccata and Fugue, Brahms's F Minor Sonata, a Chopin nocturne, a Mendelssohn prelude and some works by Albeniz and Liszt in a fashion that indicated the possession of some very valuable qualities.

Miss Renard is serious and with increasing maturity and musical experience should develop into a really excellent pianist. At present she has a very worthy technical equipment, power and a notable instinct for rhythm. Her Bach number, given forth on broad lines and with forcible effects of climax, started things auspiciously. Less can be said for Miss Renard's performance of the sonata, the large requirements of which she did not meet. A want of imagination and range of feeling still hinders her in music of the subtler and more profoundly contained order and she still has matters to learn regarding tone quality and coloring. Nevertheless, Miss Renard's is a talent that will bear careful watching. She was exceedingly well received on Monday. H. F. P.

## ABORNS TO VISIT CANADA ON TOUR THIS SPRING

Opera Company Will Appear in Leading  
Cities with Répertoire of Twenty  
Operas in English

The annual spring season of the Aborn Grand Opera Company is announced by Milton and Sargent Aborn, the managing directors. This season finds the organization expanding operations. Rehearsals begin in New York this week and the opening will be at the Royal Alexandria Theater, Toronto, Canada, on March 26. Other cities to be visited include Detroit, Pittsburgh, Cleveland, Providence, Newark, N. J.; Philadelphia, Brooklyn and New York. The duration of these seasons are never less than two weeks and extend into runs of two and three months.

In the repertoire will be twenty operas, including the more modern works of Puccini, Wolf-Ferrari, Mascagni and Charpentier.

Carolyn A. Alchin, author of "Applied Harmony," is to appear at the National Convention of Music Supervisors at Grand Rapids, to be held March 19-23.

## THREE ORCHESTRAS ON MISS BARSTOW'S LIST THIS SEASON



Vera Barstow, the American Violinist,  
Who Will Appear in Aeolian Hall  
Next Week

In the few seasons of her career, Vera Barstow has more than demonstrated her right to a position among the leaders of the younger generation of American violinists.

During the past season Miss Barstow has been unusually busy. Among her recent engagements have been appearances with the Baltimore Symphony Orchestra, the Elmira Symphony Orchestra, the Bronx Symphony Orchestra, joint recitals with Leo Ornstein, the Russian pianist, in Jamestown, N. Y.; Winnipeg, Fall River, Fort Worth, Buffalo and recitals in Boston and Chicago. On March 19 she will give a recital in Aeolian Hall, New York.

Miss Barstow has arranged to present the Veracini Sonata, Mozart's Sonata in C Major, A. Walter Kramer's "Inter-mède Arabe," the Kreutzer-Saar Etude No. 8, Pavel Bytovsky's "The Bee," the De Bériot-Von Kunits Introduction and Concert Etude and Lalo's Spanish Symphonie.

### SHOT HALTS VIOLIN LESSON

Stamford Teacher Murdered in Home  
While Instructing—Son-in-Law Accused

STAMFORD, CONN., March 10.—A violin lesson given by Ernest Pumpi in his home here to-day was abruptly halted when a shot was fired at him and wounded him mortally. He died late in the Stamford Hospital.

Mrs. Pumpi, the music teacher's wife, and Joseph Lombardo, the pupil, accused Ferdinand Laudati, son-in-law of the Pumpis, of firing the shots. Mrs. Pumpi and Lombardo were with Pumpi when the shots were fired, receiving flesh wounds in their arms. Laudati denied having done the shooting.

### DRAMATIC SOPRANO

MANAGEMENT  
FOSTER & DAVID  
500 FIFTH AVE., NEW YORK

# Eleanore Cochran

## ROSALIE MILLER

SOPRANO

Second New York Recital, Aeolian Hall, Thursday Eve., March 29

Management:  
Music League of America  
1 W. 34th St., New York

James Whittaker, in the *Chicago Examiner* of Feb. 20 says: "It is a pleasure to record that Miss Miller had neither a hack song in her program nor a hack trick in her bag. She has unstudied eloquence and that other persuasive charm, unstudied restraint."



The Successful American Tenor

## DOSTAL

Alone or with His Own Company

Tali Esen Morgan Musical Bureau,

110 W. 40th St., New York

# MISCHA ELMAN

Entire season 1917-18  
Now Booking

EXCLUSIVE MANAGEMENT: METROPOLITAN MUSICAL BUREAU, AEOLIAN HALL, N. Y.



## SPIRITED SINGING BY BOSTON APOLLO CLUB

Chorus and Audience Both Have a "Good Time"—Growth of Lambert Murphy's Art

Bureau of Musical America,  
120 Boylston Street,  
Boston, March 6, 1917.

THE Apollo Club, a prominent chorus of men's voices under the direction of Emil Mollenhauer, gave the 234th concert of its career in Jordan Hall last night. During this, its forty-sixth season, the club had already given two successful concerts and there is still another coming, with the popular Laura Littlefield as soloist. President Courtenay Guild, with his associated officers, Conductor Emil Mollenhauer, the forty-three tenors and the thirty-nine basses, have succeeded in establishing a cordial family relation between audience and singers that one rarely finds in this part of the world. Last night the audience showed its pleasure and interest by completely filling both floors of the hall, by giving its undivided attention to the program, by demanding a repetition of such numbers as had given particular joy, and by remaining until the close of the last number. Its delight was augmented by local pride when it discovered that the three assistants for the concert—Lambert Murphy, tenor; Frank Luker, pianist, and Archibald Davison, organist, were all Boston boys.

A glance at the program gives sufficient evidence of the desire of the management to entertain the audience without in the least offending good taste. The club sang "Hymn Before Action" (H. Walford Davies), "At Twilight" (Clarence C. Robinson), "The Blizzard" (Charles W. Cadman), "Mister Boogaman" (Alfred E. Richards), "The Loreley" (Liszt; Homer Hatch), "Autumn" (Richard Trunk), "Gentle Friend Pierrot" (Leoncavallo), "Heartache" (Dvorak), "Beautiful Blue Danube" (Strauss), and "The Almighty" (Schubert). In the Cadman number Ralph L. Harlow sang the incidental tenor solo and in the final number Mr. Murphy sustained the solo part. Mr. Murphy's solos were four songs by American composers, "Ah, Love But a Day" (Protheroe), "Bird of the Wilderness" (Horsman), "The Crying of Water" (Campbell-Tipton), "I Hear a Thrush at Eve" (Cadman), and the miscellaneous group consisting of "Ah, Fuyez, Douce Image" (Massenet), "When the Roses Bloom" (Reichardt), "Before the Dawn" (Chadwick). Mr. Luker accompanied both chorus and soloist, and Dr. Davison supplied the organ effects. And at the end chorus and audience lustily sang two stanzas of "America," while Mr. Mollenhauer directed and Dr. Davison played the big organ.

### Spirit of Bonhomie

The outstanding features of the concert were the spirit of bonhomie that Mr. Mollenhauer and his forces infused into their rendering of Strauss's waltz, the vocal beauty of their singing of Leoncavallo's little part-song, and the flawless work of Mr. Murphy. Though Nathan Haskell Dole's words look somewhat silly in the printed program, one must remember that they were written to be sung and that it is no easy task to fit English words to all parts of this very Viennese waltz. With a sly hint at the timeliness of the theme, tenors sang "The Peasants Groan and Sigh That the Prices Are So High," and a moment later the basses boomed out that "A Portly Papa Is Filled With Despair." As the lighter voices carolled, "Here Where Frivolity, Jollity Reign, We May Season Our Reason in Vain," the lower voices with infectious abandon sang a laughing refrain. Under a man as human, as natural as Mollenhauer this aggregation of musical business men and unposturing musicians gave what they had without stint or reserve. If one must speak of choral technique, let this much be said: Every attack was clean and sure, every release decisive. Not so approvingly can we speak of the pitch, which from time to time failed to respond even to the gentle persuasion of the pianoforte. Phrasing, too, though often delightful, showed moments of carelessness. By the way, the club sang all its songs in English. We should have no fault to find with this proceeding if better translations had been used.

We first heard Lambert Murphy's voice when he was a boy in his teens. He used to wake up all three entries of Thayer Hall—Harvard, of course—on Sunday morning with his tra la la as he

tuned up for his Sabbath devotions. There was a sweetness, a youthful beauty about it in those days that tempted his neighbors to prophesy. They knew he pitched a good game of ball, too, and they feared that he might learn to prize his biceps more highly than his larynx. Then they heard him sing a Clough-Leigher song at a students' concert and they wondered whether his vortrag wasn't better suited after all to the diamond than to the concert hall. Then there was the appearance at a Beacon Street salon, where he sang "Come Into the Garden, Maud," with loveliness of tone but with so little intonation that he meant what he said that Maud refused to budge. By and by they (still the same "they," though fewer in number), went to hear "Lobetanz" at the Metropolitan Opera House, in New York City, and they found a vast audience listening in breathless silence to the exquisite tenor solo in the first act of that opera. During the intermission they heard persons say in the corridor that not for a long time had New Yorkers been refreshed by a voice of such purity and sweetness.

### The Present Mr. Murphy

Then after a year or two it was announced that Mr. Murphy had resigned from the Metropolitan Opera Company to devote himself exclusively to the concert field. "They" heard him again, this time with misgiving. Had he so broadened his voice, so dramatized it as to spoil its sweetness, its lyric quality? Was it to be another case of bigness for its own sake? Then, after they had made the circle, they came back to hear him in Boston, at Jordan Hall, on Tuesday night, and they stormed their approval along with the rest of the audience. For they heard again the simple beauty of the voice of college days, plus vocal mastery that only long and careful study could have brought, plus the flawless diction and enunciation that must be one of the outstanding virtues of the representative American singer, plus an employment of tonal variety and genuinely dramatic fervor that can best be learned through experience in opera, plus that which has come latest of all to Mr. Murphy—a legitimate use of facial and bodily expression.

On Monday night there was no need to program Mr. Murphy's texts. With the possible exception of a word or two in the French song every syllable was enunciated with such clearness that only the deaf failed to understand. And there was no affectation or altering of vowels, either. An "e" was an "e," whether it came on a high note or on a medium low note. In the line, "And the world has changed," the "s" in "has" was properly sounded, even if it did come before the sound of "tch." Of his several encores the Leoncavallo "Mattinata," sung in English, showed the singer's voice and art to excellent advantage. His aria from "Manon" was completely effective, what with the contrasting sections—the one accompanied by piano, the other by organ—and the final sentence in which voice, piano and organ united to make a brilliant climax.

Mr. Murphy needs but one thing more to make his art supreme. Now that he sings beautifully, expressively, effectively, he must learn to sing convincingly. And to accomplish this highest task of the creative and interpretative musician he must live!

HENRY GIDEON.

### 'Cellist Dubinsky as Record Maker

Vladimir Dubinsky, the 'cellist, has just made records for the Edison Phonograph Company of Popper's "Wie einst in Schöneren Tagen" and Davidoff's "Chanson sans Paroles." The reproduction of Mr. Dubinsky's artistic interpretations is said to be most successful.

## GEORGE HARRIS SINGS UNFAMILIAR SONGS

Tenor's Program Includes One Number of His Own and Other Novelties

GEORGE HARRIS, Jr., tenor. Recital, Aeolian Hall, evening, March 8. Accompanist, William Reddick. The program:

Aria from "Cosi fan Tutte," Mozart; "Aux Plaisirs, aux Délices," Guéron; "Clair de Lune," "Le Secret," Fauré; "Les Papillons," Chausson; "Rondalla," Paladilhe; "The Soldier's Tent," George Harris, Jr.; "The Lights of Home," C. Linn Seiler; "Serenade at the Villa," Marshall Kernochan; "Day After Day," Dwight Fiske; Appel à la Danse, "Croyez-moi, ne faites pas la fièvre" (Normandy folk songs), arranged by Moullé; "The Nightingale," "Brother Green," "The Sweetheart in the Army" (Lonesome Tunes), arranged by Howard Brockway; "V'insegnero come fanno le citte," "Ho visto un cavallino andar per gioia," Alberto Bimboni; "The Minstrel's Vocation," Moussorgsky; "The Refrain," Rachmaninoff; "Over the Steppe," "All is Sleeping," Gretchaninoff.

That George Harris, Jr., is among the most thoroughly artistic of America's singers has long been common knowledge and scarcely needs reiteration at this day. An uncompromising and bitter foe of the superficial, this tenor invariably extracts the true emotional essence of a song. Even his most ardent admirers will readily concede that Mr. Harris is not endowed with an arrestingly beautiful or brilliant voice. He employs such vocal resources as are his, however, quite consummately. Mr. Harris enunciates with meticulous care, phrases admirably and comprehends the most effectual manner in which to build a climax.

Of the American songs on the present program the writer preferred the recitalist's own "Soldier's Tent." The product of a sensitive, modern pen, this song is often thoroughly felicitous. The exotic, far-off flavor of the opening and closing stanzas is hauntingly lovely. The song has shortcomings; it is somewhat incoherent, there is too much material employed and the vocal line might well be simpler. The Fiske setting of Tagore's

"Day After Day" also radiated sincerity. The Kernochan song was pleasing.

Mr. Harris's singing of three charming "Lonesome Tunes" created a good deal of delighted amusement. The Normandy folk-songs were thrice happy efforts and the fine Russian group concluded the evening splendidly. Mr. Reddick accompanied with marked sympathy and discretion. A big audience was very free handed with its applause.

B. R.

## CONCERT AIDS CANADIANS

Artists Co-operate in Benefit for the Soldiers' Families

A concert was given on Feb. 28 at the French Y. M. C. A., New York, to help the families in this country of men in the Canadian forces. The concert was arranged by Donald MacKenzie MacFadyen, a former center rush on Princeton's football team, who in a patriotic speech pledged the loyal support in this crisis of Americans of Canadian birth. Penelope Davies, mezzo-contralto, niece of Sir Louis Davies, judge of the Supreme Court of Canada, was one of the singers. "The Gray Wolf," by Burleigh, she sang as became a finished artist. Her diction and clear-cut phrasing were spoken of and her personality admired.

George Rasely, tenor, also sang extremely well. He brought down the house with "The Pipes of Gordon's Men," by Hammond. Randall Hargraves, baritone, interpreted the songs of the British Isles excellently. Marco Peyrot, 'cellist, played with much feeling. As each artist performed the Boy Scouts held up the flag of that artist's native land.

## Elizabeth Wood Wins Favor in Brooklyn and Yonkers Appearances

Elizabeth Wood, contralto, gave two groups of songs at the Scottish Rite Cathedral, Brooklyn, on Feb. 25. Miss Wood was in splendid voice and was greeted by an appreciative audience. The other artists appearing on the program were Denton Bastow, tenor, and John Lotito, harpist. On March 3 Miss Wood sang the solo part of Rossini's "Stabat Mater" at St. John's Episcopal Church, Yonkers, again winning favor.

## The Kneisel Quartet

"Master Spirits Among Interpreters"

### New York Evening Sun:

"The fifth concert of the Kneisel Quartet in Aeolian Hall last evening opened with Schumann's A major quartet, opus 41, No. 3. It was exquisitely played, and all that is finest in its context was brought out by the practised hands of the Quartet. . . . In answer to many requests the programme closed with a repetition of the Schoenberg sextet, 'Verklaerte Nacht.' As before, it was played with a skill and feeling which left nothing wanting or wished for."

MISS HELEN LOVE, Secretary, 1 West 34th Street, New York



# BREATH—LIFE—VOICE

Mme. CLARA NOVELLO DAVIES

519 West End Ave.

New York

Apply, Mr. Robert Mitchell, Secretary



## Caruso of To-day and Yesteryear as Philadelphians Recall Him

By H. T. CRAVEN

PHILADELPHIA, March 12.—Some years ago a well built, far from corpulent Italian, pleasant featured, alert in movement and transcendently thrilling of voice appeared for the first time in this city as the light-hearted Duke in "Rigoletto." The old Academy of Music was comfortably filled for this performance, but the crowd was in no sense record-breaking. Much had been heard of young Enrico Caruso, the tenor who was to replace Jean De Reszke as a popular favorite in the Metropolitan Company. Even at that time, however, the best American opinion refused to follow subserviently in the wake of all European indorsements. The facile art of the "advance man" was under suspicion. That Academy audience insisted on establishing its own verdict. This appraisal was forthcoming within a few minutes after the curtain rose. After the last notes of "Questa o Quella" the house fairly rose in rapturous approval. Beyond a shadow of doubt the glories of Tamagno and Italo Campanini had been at last revived. Young Mr. Caruso was the real thing, and the Metropolitan's vexing problem was definitely solved.

In later days the Caruso art took on an aspect of ill-considered strenuousness that diverted the public attention from his achievements in such rôles as the Duke, directing it toward the much more obvious melodramatics of *Canio* and *Cavaradossi*. Thoughtless admiration of the "Caruso sob" and particularly of its expression by the phonograph resulted in the tenor's side-tracking of some of the rôles best suited to his equipment. The retirement of Marcella Sembrich was also responsible for the eclipse of operas involving the lighter lyricism. The acquisition of Maria Barrientos means a recrudescence of these old masterpieces. How badly they have been needed in the repertory was demonstrated at our own Metropolitan Opera House last Tuesday evening, when an audience of almost terrifying numerical proportions heard the

little Spanish diva and Mr. Caruso in the first performance of "Rigoletto" offered here since the Chicago Company turned its back on Philadelphia. The Italian tenor has now become so "standardized" that whatever he does is im-



Leopold Stokowski, Conductor of the Philadelphia Orchestra (on the Right), with His Concertmaster, Thaddeus Rich

mensely remunerative for the management. None the less, it is to be noted that Tuesday's house was appreciably larger than that which heard Mr. Caruso as *Samson* earlier in the season. He is still one of the finest *Dukes of Mantua* extant. His Biblical temple-wrecker is open to many criticisms on many counts.

That his interpretation of the tenor rôle in Verdi's opera is vocally equal to what it was of old is, however, seriously to be questioned. It was an artistically unlucky day for Caruso when he first expended such terrific volume on *Canio's* lament and made it maddeningly popular. His return to a purely lyric part last week was marked by much careful restraint, but, alas, some of the former crystalline purity of tone was missing. Difficulties were apparent in the upper register. Historically his bearing was decidedly more gratifying than it usually is in more dramatic rôles. For once his make-up exhibited nothing of the ludicrous and his manner was both duly dignified and debonair. Philadelphians assuredly would delight to hear Caruso in "L'Elisir d'Amore," for, although the perfect bloom of his vocal beauties is apparently gone for good, he is still capable of better results than were attained in this "Rigoletto" production. And the Donizetti opera gives the best aspects of his art splendid opportunities.

Applause is so natural to a large audience that has come to be pleased and is determined to remain so that the volume of Mme. Barrientos's reception is not altogether a fair index of her achievement. There is still much difference of opinion concerning the status of this young coloratura soprano, strikingly reflected, by the way, in last Wednesday's critiques. One verdict was almost wholly unfavorable. In that, however, the present writer by no means shares. He finds

this singer's accuracy of pitch, delicacy of phrasing and the peculiar and touching tenderness of her tones ample compensation for absence of steam-whistle vigor. There is no reason at all why vocal volume should be made synonymous with vocal beauty. Certainly the "Caro Nome" as Mme. Barrientos gave it, was singularly appealing and instinct with dramatic demands too often overlooked in an opera of "Rigoletto's" genre. It was a satisfaction also to witness a *Gilda* who actually appeared youthful.

What has come over Leopold Stokowski as a program maker? He very seriously misjudged the length of Liszt's "Faust" Symphony a week ago and two days ago he committed a similar error with regard to the monotonously mournful and depressing "Kindertotenlieder" ("Death of Children Songs") of Gustav Mahler, which were a feature of Elena Gerhardt's contribution to the Friday afternoon and Saturday night concerts of the Philadelphia Orchestra in the Academy of Music. Nothing drearier nor more irritatingly exhausting than this cycle has been submitted here in a long time. Mme. Gerhardt sang the poems admirably and the orchestra performed its duties with discretion and taste.

Some persons believe that a law should be passed prohibiting a symphony program from lasting more than two hours.

Mr. Stokowski has frequently disobeyed this hypothetical injunction. He erred flagrantly in incorporating the Mahler number in a program which also included the Brahms First Symphony—superbly given, it may be mentioned—the Bach Brandenburg Concerto, another group of songs interpreted by Mme. Gerhardt and the noisy, cheap and vulgar "Huldigungs" March of Richard Wagner. Luckily, the other Gerhardt features were sheer delights. She sang "Die Trommel Gerühret" and "Freudvoll und Leidvoll" from the incidental music to "Egmont" and "Wonne der Wehmuth" and "Die Ehre Gottes aus der Natur," also by Beethoven, with exquisite art.

A week prolific in recitals produced among other things a magically inspired concert by Ossip Gabrilowitsch in the Academy on Wednesday afternoon. Ernest V. Chamberlain, who occupies an editorial chair on the Philadelphia Press and who probably has more expert knowledge of piano music than any other newspaper writer, declared that the recital, which was entirely devoted to Chopin, "reminded one of a gala Paderewski recital and the result will be to insure the appearance of Mr. Gabrilowitsch here next season in the series of six historical recitals which he has given elsewhere with marked success."

Arthur Judson of the Philadelphia Orchestra corroborates the prophecy and has asserted to the present writer that the historical series is now virtually assured.

Philadelphia is not always chilly in its dealings with all individuals of musical connections. Particular demonstration of this fact may be derived from a dinner given to William J. Guard, press representative of the Metropolitan Opera Company, last Tuesday evening in the University Club, by the Critics' Association of this city. The recipient ranks first of all as a newspaper man and as such he has long ingratiated himself with the journalistic fraternity of this city. His career with the Hammerstein management is tinged with honor to that venturesome enterprise. Coming to the Metropolitan after the late Whiting Allen—whose first and last love was unquestionably the circus and not opera—Mr. Guard has brilliantly learned the virtue of economy in the typewritten word. Any musical editor who has ever suffered—as all must have done—under the deluge of verbose "advance notices,"

rapturously appreciates the terse, succinct quality of the preliminary outpourings from the Metropolitan under the present régime.

Not for this alone, however, but because he is intelligent, lovable, reasonable, discerning, and yet kind, was Mr. Guard entertained by the recipients of his excellent "copy." Those present included Messrs. Dimond of the *Evening Ledger*, Bonte, Watts and Waldo of the *Public Ledger*, Quicksall of the *North American*, Dieck of the *Record*, Tubbs of the *Bulletin*, Ferris of the *Telegraph*, Rogers of the *Inquirer*, Cawley of the *Press*, Murphy of the *Evening Ledger*, Richardson of the *Star*, and the present writer. Representatives of every daily in the city were in evidence, and, to quote a classic saying, "a good time was had by all." The dinner was held at 5.30 P. M. to permit of attendance at the "Rigoletto" performance.

At the risk of seeming a crank on this theme, mention must be made of the fact that Elena Gerhardt is billed as the soloist of the Boston Symphony's concert in the Academy of Music tonight. This will make three appearances by this artist here within four days. In letters to the musical editors, Mr. Walter of the Boston Orchestra's management has plaintively insisted that failure to execute certain plans, originally outlined, has been responsible for this "doubling up" of dates. Nevertheless, it's the old, old story of monotonous repetition in the realm of music.

Mme. Gerhardt's talents admit of no argument, but neither she nor the two orchestras involved in the situation are benefited by such bookings. In the matter of concert repetition, Philadelphia seems to have been an especial sufferer this season. Once again let it be recorded here that a systematic and sensible booking arrangement is the only remedy fair to managements and public alike. Speed the day when some foresight in billing concerts is instituted.

### Professor Rubner Presents Work by Gade in Remembrance of Centenary

Works for two pianos were features in an interesting concert given on Saturday evening, March 10, at the Horace Mann Auditorium, New York, under the auspices of the Columbia University Institute of Arts and Sciences. Professor Cornelius Rubner, head of the music department of Columbia University, and his daughter, Dagmar Rubner, the gifted young pianist, played works of Saint-Saëns, Debussy and Edward Schütt for two pianos in artistic style. In remembrance of the centenary of the birth of N. W. Gade, Maurice Kaufman, violinist, and Professor Rubner played his Sonata for violin and piano, Op. 21. A large audience attended.

### ORRIN BASTEDO BARITONE



Photo by Bangs

"He has an unusually mellow voice, well placed and under control. Appearing with orchestra, he made a most favorable impression. He sang in French, German, Italian and English."—*Foreign Edition of Musical Courier*.

Exclusive Management  
R. E. JOHNSTON  
1451 Broadway, New York City

### THE RUSSIAN PIANIST

## MISCHA LEVITZKI

Tour 1917-1918 Now Booking

BALDWIN PIANO USED

Management:  
DANIEL MAYER  
Times Building  
New York

Loraine

Wyman

Howard

Brockway

present the

"Lonesome Tunes"

A rare collection of folk songs gleaned on a three-hundred-mile tramp through the Kentucky Mountains.



For dates and terms address secretary for Miss Loraine Wyman, 354 West 55th St., New York

### KATHRYN GUARNIERI SOPRANO

CLEVELAND MUSICAL BUREAU  
Metropolitan Theatre Bldg.  
5012 Euclid Avenue, Cleveland, Ohio

### Cecil FANNING Baritone

H. B. TURPIN, Accompanist

For terms and dates address:  
H. B. TURPIN, 601 Conover Bldg., Dayton, O.  
For Dominion of Canada:  
SCHNEIDER & GUTZKE,  
Bank of Commerce Chambers, Toronto, Canada.

### CHARLES GILBERT SPROSS PIANIST-ACCOMPANIST-COMPOSER

Address: 38 W. 129th Street, NEW YORK  
Latest Songs: "The Awakening"—"Lindy"—"The Merry Month of May"—"My Marjorie"—"Twas You"—"Daybreak"—"My Hero-ette."



## TWO SYMPHONIES ON STRANSKY PROGRAM

**Philharmonic Plays Beethoven and Tchaikowsky Works with Admirable Effect**

NEW YORK PHILHARMONIC ORCHESTRA, Josef Stransky, conductor. Concert, Carnegie Hall, afternoon, March 9. The program:

Overture "Magic Flute," Mozart; Symphony No. 6, "Pastorale," Beethoven; Overture, "Academic," Brahms; Symphony No. 4, F Minor, Tchaikowsky.

Mr. Stransky had recovered sufficiently on Friday afternoon from his taxicab-inflicted wounds of the preceding Sunday to endure the exertions of a program containing two symphonies of thoroughly respectable length. Printed announcements stated that the conductor would be obliged to wear surgical bandages on his face, but it is safe to say that no uninformed person would have noticed the small plasters. However, he received upon his entrance a salvo of applause more than ordinarily cordial. And if he was still in any way suffering from the effects of his painful experience, his conducting showed no indications of it.

Save for a performance of the "Magic Flute" Overture that seemed a trifle heavy-footed, the concert was entirely delightful. The "Pastorale" is always truly affecting at Mr. Stransky's hands, and he does not lose sight of the subjective emotions that are behind even its most literally pictorial episodes. He takes the brook movement at a tempo sufficiently enlivening to obviate all possibilities of dullness and his thunderstorm never fails to stir. The orchestra played the symphony with admirable transparency and color.

Brahms's splendid overture, which utilizes with such symphonic ingenuity and consummate effect four German student songs, culminating triumphantly with "Gaudemus Igitur" (which is not, as the usually accurate Mr. Humiston declares in his program notes, the basis of "Maryland, My Maryland"—a distinction belonging to "O Tannenbaum"), has been too long neglected in New York. Even if, in a sense, a *pièce d'occasion*, it is one of its composer's most inspired efforts and, like the Second Symphony, an object of affection even with those unable to qualify as perfect Brahmsites. It went with splendid spirit last week and enchanted the audience. So, too, did the Tchaikowsky Symphony, the *pizzicato ostinato* movement of which is always one of this orchestra's pet war steeds. H. F. P.

### Alma Gluck as Soloist

A popular program of familiar construction was that given by the New York Philharmonic at Carnegie Hall on March 10. Josef Stransky's reading of Dvorak's "New World" Symphony aroused the enthusiasm that it customarily evokes, and the orchestra received an especial demonstration after the *Largo*. "Till Eulenspiegel" and the "Tannhäuser" Overture were the other orchestral pieces.

Alma Gluck, as the soloist, sang Micaela's third-act aria from "Carmen" and a set of Russian songs, in which her husband, Efram Zimbalist, was set down as the arranger of two Little Russia folksongs. The lovely qualities of Mme. Gluck's singing caused her to be recalled many times, but although she was most gracious in her attitude to the audience, she did not see fit to add to the printed program.

### Spalding Concert Party Returns After Successful Tour

After many successful appearances in Florida and Havana, Albert Spalding, the noted American violinist; André Benoist, his accompanist; Loretta del Valle, coloratura soprano, and George E. Brown, manager of the Spalding tours, returned to this country on Saturday, March 10. Messrs. Spalding and Benoist

started for the Pacific Coast to fulfill a number of engagements there. Orlando, Daytona, Palm Beach, Miami, Key West, Havana, St. Petersburg, Tampa and St. Augustine were the cities visited. In Havana three concerts were scheduled, but owing to demand two extra ones were given, one at ten o'clock on a Sunday morning to a capacity audience.

## KNEISELS PRESENT UNFAMILIAR OCTET

**Quartet Gives Mendelssohn Work in Its Next-to-Last Concert**

KNEISEL QUARTET, concert, Aeolian Hall, evening, March 6. The program:

Schumann, Quartet in A Major, Op. 41, No. 3; Mendelssohn, Octet in E Flat Major, Op. 20; Schönberg, Sextet in D Minor, Op. 4, "Verklärte Nacht."

There was more than usual interest in the concert of the Kneisels last week (the next-to-last one before their retirement from the concert field) aroused by the appearance on its program of the infrequently heard Octet of Mendelssohn. It has an historical value and Mr. Kneisel must be thanked for playing it for us. Mendelssohn's chamber music for strings is disappearing from the programs of our ensembles. It is interesting to see how the gentlest of the romanticists wrote for four violins and pairs of violas and violoncellos. On the whole, he wrote with mastery, even with sonority in the first and last movements. The *Andante* is frankly dull. The *Scherzo* is delicious in the same way as is his "Midsummer Night's Dream" music; it is a deftly handled movement, an example of Mendelssohn at his best as a tone painter of elfin revels. Contrastingly the final *Presto* is engaging; its fugue is to-day vital (what a master of fugue Mendelssohn was!), and though its theme is dangerously like the "For He Shall Reign" in Handel's "Messiah," it carries conviction.

Assisted by Edouard Dethier and Elias Breeskin, violins; Louis Bostelmann, viola, and Jacques Renard, violoncello, the Kneisels played it stirringly. The last two named players again occupied the extra desks in the Schönberg Sextet and gave aid in the best performance of this glorious composition that has yet been given. The audience (which has now heard it three times) responded to it enthusiastically, recalling the players to the stage several times at the close. Their enthusiasm proved that a modern work like this one must be given a number of hearings to be really understood. Of the Schumann we need but record that it has never been heard in such a finely rounded manner as last week; in it the Kneisels surpassed themselves. A. W. K.

### Alma Gluck Reveals Her Art in Stransky Program at Brooklyn

With Alma Gluck as soloist, the Philharmonic Society of New York gave another of its engrossing concerts at the Brooklyn Academy of Music on the afternoon of March 11. Seldom has the leadership of Josef Stransky brought forth more stirring results, for there was a universal appeal in such numbers as Dvorak's Symphony, "From the New World," Strauss's tone poem, "Till Eulenspiegel and His Merry Pranks," and Tchaikowsky's Theme and Variations, Op. 55. The artistry of the soprano was happily revealed in the "Little Russia Folk Songs," Zimbalist; "Hopak," Moussorgsky; Rachmaninoff's "Diese Herrliche Nacht" and the Micaela aria from "Carmen." G. C. T.

Alice Verlet Appears in Waterloo, Iowa  
WATERLOO, IOWA, March 12.—Alice Verlet, Belgian coloratura soprano, gave a recital here Thursday evening which was attended by a large and appreciative audience. Miss Verlet was assisted by Arthur Walsh, violinist. Miss Verlet's voice was at its best in selections from Italian operas. B. C.

## BONNET IMPRESSES CHICAGO AUDIENCE

**French Organist Makes His Début There—A Funny Orchestral Performance**

Bureau of Musical America, Railway Exchange Building, Chicago, March 10, 1917.

JOSEPH BONNET, heralded in Chicago newspapers as the "world's foremost organ virtuoso," proved his right to rank among the greatest masters of that instrument when he played in the Medinah Temple Friday night before a very large and enthusiastic audience. The splendid organ erected there two years ago became a living thing under his touch. His technique was faultless, as was to be expected, and the warmth of feeling and majestic expression with which he played, for instance, Bach's Toccata and Fugue in D Minor lifted him from the position of a great technician to that of a musical marvel. Herbert Gould, basso, sang an aria from Gounod's "Queen of Sheba" with large, resonant, smooth tone, and Mary L. Hesselgren, soprano, sang a group of contemporary songs.

The program of the eighth popular concert of the Chicago Symphony Orchestra included Schubert's March, E Flat, Op. 40; Weber's Overture to "Oberon"; "Dance of the Happy Spirits" from Gluck's "Orfeo ed Euridice"; Grieg's "Sigurd Josalfar" suite; excerpts from Tchaikowsky's ballet, "Dornröschen"; Massenet's "Scène Religieuse," and two Slavonic dances by Dvorak. "Puss in Boots and the White Cat," from the "Dornröschen" ballet, with its comical meowing, had to be repeated, and the repetition so tickled the audience that even Conductor Stock began to laugh, whereat all the players except the brasses and woodwinds, whose mouths were otherwise occupied, likewise broke into laughter. The audience wanted a second repeat of the number, but Stock gave Keller's "Valse Caprice," instead, as an extra. Massenet's number, with Bruno Steindel's lovely cello obbligato, was repeated, and likewise Gluck's "Dance of the Happy Spirits," with flute obbligato by Alfred Quensel.

The Bell Telephone Company Male Chorus, Daniel Protheroe conducting, sang in Orchestra Hall Tuesday night, assisted by Helen Protheroe Axtell, soprano, and thirty members of the Chicago Orchestra. Mr. Protheroe drew excellent effects from the chorus, especially in *pianissimo* songs such as his own "Shadow March," set to words by Robert Louis Stevenson. This march moved with a straightforward yet fascinating rhythm, and was sung softly to express the marching of the shadows on the stairs. The audience encored it. Mrs. Axtell's voice was pleasing, smooth and sweet.

H. Wilhelm Nordin, baritone, and Mme. Justine Wegener, contralto, were heard in recital at the Bush Temple Theater Tuesday night. In "Honor and Arms," from Handel's "Samson," Mr. Nordin disclosed a flexible voice, agreeable in quality, and clean enunciation. Mme. Wegener, in Schubert and Schumann songs, sang not only with sweetness of voice, but musicianship and intelligence.

### Contralto Displays Talent

Frederica Gerhardt Downing, contralto, was heard in recital Wednesday morning in the Ziegfeld Theater. Her voice had beauty and fulness, and in several English songs written in Oriental style she showed excellent interpretative ability. Her program included a Handel aria, a group of German songs, a "Samson and Delilah" aria, Loughborough's "Women of Inver," and several modern love songs.

A benefit concert for the Jenner Free Dispensary was given in Orchestra Hall Wednesday night by Charles W. Clark, baritone; Francesco Daddi, tenor; Olga Menn, soprano; Paul L. Menn, violinist; Vittorio Arimondi, bass; and McNair

Ilgenfritz, pianist. This was the Chicago debut of Mr. Ilgenfritz. He played several of his own compositions, ultra-modern in style, and they were well received.

Harold Henry presented Marie Schaller, pianist, in recital Thursday night, in a program which included such contrasting styles as Bach's "English Suite" in A Minor and Friedman's "Musical Snuff Box." She has fleet fingers and a good deal of poise, and plays with enthusiasm, good rhythm and technical facility. William Mitchell, tenor, assisted.

Rudolph Reuter, pianist, and Mrs. James C. Ames, soprano, were soloists at the Shostac String Quartet's chamber music program in the City Club Thursday night.

### Recital in Best's Series

Alberto Salvi, harpist; Helen Brown Read, soprano, and Edith Harris, accompanist, gave a recital in the C. W. Best series last week in the University Congregational Church. They were well received.

The vocal students of Herman Devries were heard Saturday night in the assembly hall of the Fine Arts Building. The audience included Mr. and Mrs. Cleofonte Campanini of the Grand Opera Association and many vocal and instrumental teachers of note. Eighteen pupils appeared. Appreciation of the meaning of the texts, clean enunciation and musicianly interpretations were manifested.

Charles W. Courboin, Belgian organ virtuoso, played a concert at Ravenswood Presbyterian Church Monday, and another concert Tuesday evening at the school of music in Northwestern University, Evanston.

Frieda Hempel is announced to replace Ernestine Schumann-Heink in the miscellaneous program of the Chicago Music Festival in the Auditorium next month.

Subscriptions for the seventh season of grand opera opened this week at the Auditorium. The season, as usual, will last ten weeks, beginning Monday, Nov. 12, and ending on Jan. 20. It is probable that the Wagnerian operas, heretofore given exclusively on Sundays, will be scattered throughout the week. Concerts may be given on Sunday afternoons instead of opera.

### Concert for Civic Association

The Bach Choral Society, John W. Norton conducting, gave the community program for the Civic Music Association in Austin High School Friday night, assisted by Mabel Corlew-Smith, soprano. The Advance Club Men's Chorus of the People's Gas, Light and Coke Company, Morgan L. Eastman conducting, assisted by Monica Graham Stults, soprano, gave the program at Lowell School last Sunday.

Whitney Tew, basso and voice teacher, is giving a series of informal "At Homes" on Sunday afternoons. Edward Collins, pianist, gave a delightful exposition of a Brahms Rhapsody and Ravel's "Jeu d'eau." Werra Schuette sang three of the Dvorak Bible songs in the low key, and then sang "Caro Nome" in the original key, with the high E.

Mrs. Charles H. Zimmerman is now associate manager of the Hinshaw Conservatory. John Arno Hinshaw is traveling in the East for several weeks to improve his health.

Gertrude Weinstock, pianist, was soloist with the Sinai Orchestra, Arthur Dunham conducting, last Sunday at Sinai Temple. Jack Rossler, lyric tenor, and William E. Van Doren, cornetist, were soloists with Ballmann's Orchestra, Martin Ballmann conducting.

FARNSWORTH WRIGHT.

### Spalding and Del Valle Triumph in Tampa Recital

TAMPA, FLA., March 7.—Albert Spalding, the American violinist, made his first appearance in this city at the Tampa Bay Casino last night before a large audience and scored an enormous success. Loretta del Valle, coloratura soprano, also triumphed. André Benoist, who was last heard here as accompanist for Mme. Nordica, accompanied both artists and also played some very excellent solos. He received his share of the applause. H. D. L.

Gustav L. Becker, the pianist and teacher, is receiving congratulations over the arrival in his home of a son on March 10.

# BOGUMIL SYKORA

Second 'Cello Recital

AEOLIAN HALL, NEW YORK, March 24, 3 p. m.

Management: Wolfsohn Musical Bureau, 1 West 34th Street, New York



## MME. LANGENHAN IN RECITAL DEBUT

### "Liedersinger" Reveals Sterling Interpretative Gifts in Fine Program

CHRISTINE LANGENHAN, "Liedersinger," recital, evening, March 5, Aeolian Hall. Accompanist, Coenraad v. Bos. The program:

Schubert, "An die Musik," "Die junge Nonne"; Schumann, "Des Knaben Berglied," "Soldatenbraut"; Franz, "Vergessen," "Mädchen mit dem roten Mündchen"; Liszt, "Der König in Thule," "Mignon's Lied"; Brahms, "Treue Liebe," "Der Jäger," "Der Tod, das ist die kühle Nacht," "Ständchen"; Hugo Wolf, "Geh' Geliebter," Weingartner, "Das Lied der Chavaza"; Hermann Spielter, "Tanz mit mir"; Goldmark, "Die Quelle"; Berger, "Ach wer das doch könnte."

In this splendid list of *lieder* Mme. Langenhan made an auspicious entry into the ranks of our concert artists. The lover of the art song enjoyed Mme. Langenhan's singing, for it revealed her as an artist who possesses the ability to interpret the meaning of the *lied* in a manner wholly satisfying.

Liszt's "König in Thule" was a fitting vehicle for Mme. Langenhan to show her dramatic powers and she delivered its message with intensity and keen sympathy. Again in the Spielter song, written for her by the composer, she worked up the climax of this highly dramatic composition and in it held her audience under her spell. The song is a very interesting one, a finely colored *macabre* conception. Thanks are due the singer for presenting Wolf's "Geh' Geliebter," one of his supreme songs, rarely, if ever, heard in New York before. It ranks with his "Kennst du das Land?" in emotional fullness and superb melodic and harmonic texture. She sang it glowingly.

Her lighter songs she did equally well, displaying some lovely high *pianissimi*, she is versatile and sang the Weingartner song so charmingly that it was redemanded. The Brahms group showed serious purpose and profound study and it was received with acclaim. At the end of this group she added the same composer's "Der Schmied" and at the close of the program his "Vergebliches Ständchen." It will be a pleasure to hear her again, for she is a worthy addition to the small list of *lieder* singers that we know in America. Her large



Christine Langenhan, "Liedersinger," Who Made her Recital Début in New York Last Week

audience applauded her to the echo. Mr. Bos's accompaniments were faultless, in his inimitable style. The singer shared the applause with him. A. W. K.

Ciccolini with Band from Trenches

Guido Ciccolini, the gifted young tenor, has been selected as the principal soloist for the forthcoming tour of the

Band from the Trenches of France. This young artist's first appearance in the United States was made as one of the principal tenors of the Bevani Opera Company during its season of 1914 in Boston. Later in concerts and in theatrical tours he emphasized his worth.

Signor Ciccolini appeared during one season at the Theatre des Champs Elysées, Paris. While in France he received the "Palms" of the Academy for his services volunteered in the great benefit arranged for the widows of the crew of the submarine La Pleuvoise, which was lost in the Mediterranean. Signor Ciccolini further appeared not only at Petrograd and Berlin, but in Australia, where he was chosen as assisting artist by Mme. Melba. At London he was by royal command one of the principal figures of the coronation concert at the Royal Albert Hall.

This young artist began his foundation in grand opera in the Academy of St. Cecilia in Rome during 1903, where he studied under Antonio Cotogni. In 1910 he sang a four months' engagement at the Imperial Theater at Narsovia, Russia; three months at the Municipal Theater in Odessa and afterward was engaged by the Petrograd Royal Opera. Later he created the leading rôle in Wolf-Ferrari's opera, "I Quattro Rusteghi" in Milan. With the Band from the Trenches Ciccolini will be heard in French and Italian songs.

### Lecture on "Lohengrin" for National Opera Club

Havrah Hubbard and Claude Gotthelf appeared in New York before the National Opera Club at the Waldorf, March 8, in one of their operalogues. The opera presented was "Lohengrin." There was a large, attentive audience.

## MELBA GREETED BY LOS ANGELES THROG

### Flonzaleys Play at 4 P. M. for School Children—Crowd Hears Cadman

LOS ANGELES, CAL., March 5.—Melba's recital filled Trinity Auditorium to the full. She was assisted ably by Antonio de Grassi, of Berkeley, violinist, his accompanist being Uda Waldrop of San Francisco. Melba was in good voice and made up a good part of her program from operatic arias.

The Flonzaley Quartet played a second concert at Trinity Wednesday at four in the afternoon. This hour accommodated the public school teachers and many students. Again the house was full, possibly 2200 persons, two-thirds of them being from the public schools.

The Brahms Quintet opened its last program with the Haydn Quartet, No. 53, and closed with Arensky's Piano Quintet, both played with spirit and polish. Herman Seidel, second violin, was soloist, playing the Tartini Sonata.

Louis Graveure came as a stranger to Los Angeles last Thursday night and he made a strong impression in his handling of his excellent baritone. The press did not take kindly to his singing dramatic things with his eyes shut, though it complimented his work in tone

coloring. He sang to a good-sized audience on the Behymer Philharmonic course.

Charles Wakefield Cadman and Tsianina also had a very large audience Saturday afternoon at Trinity, on the Philharmonic course. Mr. Cadman is that *rara avis* (or is it now thunder-*avis*?), a prophet with honor in his own country. The program was largely of the Indian nature. Tsianina sang in spite of her doctor's orders to the contrary.

The Los Angeles Symphony orchestra gave its eighth pair of concerts for this season at Trinity auditorium, Friday afternoon and Saturday evening of this week. The program included:

"Hänsel and Gretel," Overture, Second Symphony of Borodine and "Rhapsodie Espagnole" of Ravel.

This was the first time this orchestra had played these works and the last two were entirely new to Los Angeles. The audience enjoyed the Borodine symphony immensely, but was somewhat stunned by the cacophony of the Ravel Rhapsody.

A program by the Zoellner Quartet at the Ebell Club here to-day had to be abandoned on account of a sudden attack of rheumatism in the left hand and arm of Joseph Zoellner, Jr., the violoncellist. He thinks a "hoodoo" is following him, as he recently had his cello smashed in an accident in the Middle West.

W. F. G.

## BALTIMORE SYMPHONY GAINS NEW PRESTIGE

### Leginska Appears with Civic Players—Mme. Galli-Curci Thrills Hearers

BALTIMORE, March 10.—The eighth concert of the Baltimore Symphony Orchestra, Gustav Strube, conductor, was given before a capacity audience at the Lyric Theater, on Friday evening, March 9, with Ethel Leginska, pianist, as the soloist. Mr. Strube has developed an organization of which the Baltimore music-lovers are justly proud. Each succeeding concert of the Municipal Orchestra manifests vast strides toward artistic accomplishment. Last night's concert was another occasion of further development. In the "Leonora" of Beethoven the precision and attack demanded notice. The rhythmic spirit of the Brahms Dances glowed with freshness. Mme. Leginska presented the Rubinstein Concerto in D Minor in convincing style and her bravura playing earned innumerable recalls.

John Powell, the American pianist, was the artist at the eighteenth Peabody recital, March 9. His program was not striking, yet his interpretations seemed to give delight to the large audience.

At the private musicale of the Harmony Circle on March 8 at the Belvidere Hotel the celebrated diva, Mme. Amelita Galli-Curci, made her first Baltimore appearance. The wonderful coloratura voice of this remarkable artist caused the audience to experience thrill upon thrill. Eddy Brown, the young violinist, gained much favor with his brilliant interpretations.

Albert Greenfield, a young violinist, was heard in a recital at Albaugh's Theater, Baltimore, on March 6. His technique was praiseworthy.

A novelty was presented at the students' concert, Peabody Conservatory, on Saturday evening, March 10, in the shape of music for "Kindersinfonie Orchestra." Those who participated were members of the Myrtle Club, under the direction of Katherine E. Lucke, whose "Morning" (from the "Kindersinfonie" Suite) formed part of the program. Descriptive notes on the program were read by Mrs. A. R. Morawetz.

F. C. B.

The third New York recital of Julia Culp, the famous mezzo-soprano, will take place in Aeolian Hall, Saturday evening, March 24.

## Mrs. Edward MacDowell

Programs of MacDowell Music

Management: Gertrude F. Cowen  
1451 Broadway,  
New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association  
Steinway Piano

## HUBBARD-GOTTHELF OPERALOGUES

Havrah W. L. Hubbard Claude Gotthelf  
Former Music Editor Concert Pianist  
Chicago Tribune

Gertrude F. Cowen, Manager, 1451 Broadway, N. Y.  
Mason & Hamlin Piano

## AUSTIN

Now on Tour.

Address: 168 High St., Carlisle, Pa.

YVONNE

## DE TREVILLE

COLORATURA SOPRANO  
Concerts Recitals Festivals  
SEASON 1916-17 NOW BOOKING  
Address: The Rockingham, 1744 Broadway,  
New York City

## BISPHAM

Instruction in Singing and Dramatic Recitation  
Concerts and Recitals  
44 WEST 44th STREET, NEW YORK

## SABA DOAK SOPRANO

CONCERTS, RECITALS AND ORATORIOS  
Plaza Hotel, Chicago

## BEATRICE MAC CUE CONTRALTO

CONCERT-ORATORIO-RECITAL  
ADDRESS, 206 W. 95th St., NEW YORK. (RIVER 6180)

## FLORIO

TEACHER OF SINGING

Grand Opera Tenor (formerly La Scala Milan and Leading Vocal Instructor of Berlin). A REAL "MASTER" who can interpret and a thorough musician. Specialist of the "VOCE POSTATA" (Golden secret of Italian voice placement), the whole foundation of "bel canto," thereby giving to the ambitious vocal student that pure, sweet quality of tone, full, rich and resonant, which cannot be obtained by physical force or unscientific teaching. Pupils coached for grand or light opera, concert and oratorio.—Studio: 177 W. 88th St., N. Y. C. Phone 7127 River

## JEAN SKROBISCH

Late Leading Tenor Covent Garden. Pupil of Jean DeReszke.  
Teacher at the Ziegler Institute of Normal Singing. Private Pupils accepted.  
1425 BROADWAY NEW YORK

## THOMAS J. KELLY

"Correct breathing, tone production and enunciation"  
707 Fine Arts Building, CHICAGO Mr. and Mrs. Kelly in programmes of Artistic Singing

## YEATMAN GRIFFITH

Teacher of Florence Macbeth and many other prominent artists and teachers.  
STUDIOS: 818 W. 82d St., New York. Tel. 8357 Schuyler

## Ethel Cave Cole

(Mrs. KELLEY COLE)

Accompanist and Ensemble Player  
Teacher of Singing and Coach

57 West 58th St., N. Y. Plaza 2450



Cuyler  
**BLACK**  
Tenor

Personal Representative  
HOWARD E. POTTER

Metropolitan Opera House Building  
1425 Broadway, New York City

## CAROLINA WHITE

Prima Donna Soprano

(Formerly with the Chicago Opera Co.)

Management: R. E. JOHNSTON  
1451 Broadway NEW YORK CITY

## Schumann-Heink

Mgt. Wolfsohn Bureau  
1 W. 34th St., New York

STEINWAY PIANO USED

SEASON 1916-1917 NOW BOOKING





SPRINGFIELD, ILL.—Helen Henschel Morris, pianist, gave a recital on March 2.

CASPER, WYO.—Two hundred guests attended the excellent Soirée Musicale given recently by Mrs. Viola Beatrix Goodwin, violinist.

WHEELING, W. VA.—Paul A. Beymer, organist, gave his sixth recital in St. Matthew's Church on March 5, having as aide John O'Connor, tenor.

KANSAS CITY, MO.—Clarence D. Sears, organist, is giving a series of Lenten musicales at St. Paul's Church, assisted by some of the city's best soloists.

SEATTLE, WASH.—John J. Blackmore, pianist, and Mrs. Romeyn Jansen, mezzo-contralto, lately gave a joint recital, offering a carefully balanced and intelligently interpreted program.

LA CROSSE, WIS.—Elizabeth Chase, talented fifteen-year-old pupil of Harry Packman, organist and director of music in Christ Church, was heard in recital recently, assisted by Mrs. E. M. Nye, vocalist.

LYNCHBURG, VA.—Fifty-one members attended the last meeting of the newly organized Lynchburg Operatic Club, at the residence of Maryon Martin. Gilbert and Sullivan's "Sorcerer" is being studied.

GALESBURG, ILL.—A lecture-song-recital called "American Patriotism in Song" was given at the Knox Conservatory of Music lately by William F. Bentley, assisted by James MacC. Weddell, accompanist.

CHAMBERSBURG, PA.—Dr. Orlando A. Mansfield, organist, gave his twentieth organ recital at Wilson College, where he is professor of music, on March 10. His program included a number of infrequently played but interesting pieces.

BOSTON.—The pupils of the Fox-Buonamici School of Pianoforte Playing were heard in recital March 5. Those taking part were the Misses Shapiro, Liecny, Weeks, Rodden, Holten, Mathewson, Suren, and the Messrs. Hunt and Greenwood.

WALTHAM, MASS.—Myrna Sharlow, prima-donna soprano of the Chicago Opera, and Albert Edmund Brown, basso, gave a joint recital before the Waltham Musical Club in Asbury Temple, James Ecker playing piano accompaniments.

SAN ANTONIO, TEX.—Agnes Leist, soprano, recently appeared in a recital at "Our Lady of the Lake" College, assisted by Oscar J. Fox, accompanist. Her program proved her versatility. Mr. Fox, a local artist, played the accompaniments with admirable skill.

SCRANTON, PA.—The Century Club gave an English program on Feb. 27. Those who took part were Mrs. James Gardner Sanderson, voice; Mrs. Emily Hackett Yost, violin; William M. Dudley, voice; Louis Baker Philips, piano; Marjorie Hoyt, accompanist.

NEW HAVEN, CONN.—A piano recital series is being given by the Misses Elfrieda, Hilda and Clara Voos. Two have already been given, on March 5 and 12, and the last will be given by Clara Voos on April 9. The recitals are under the direction of Arthur Schuckai.

FULTON, N. Y.—Grace Bonner Williams, one of the country's most distinguished concert and oratorio sopranos, gave a recent song recital under the auspices of the Schumann Musical Club, assisted by Margaret Hanna, harpist, and Bertha Button, accompanist.

LEXINGTON, MO.—The Conservatory of Music gave a pupils' recital on Monday evening, March 5. The program was presented by Mary Chambers, Ordine Williams, Elizabeth Slusher, Frances Yates, Gertrude Currin, Carl McGowan, Jessie Wayland and Katherine Davis.

LYNN, MASS.—In the annual musicale of the Starr Club, Cadman's "The Morning of the Year" was capably sung by Marion Smith, soprano; Jessie Nute, contralto; Roy Patch, tenor, and Frank B. Morrow, baritone. Mrs. Frank B. Morrow played the piano accompaniment.

PASSAIC, N. J.—A large audience listened to the organ recital given in the Presbyterian Church March 5 by William C. Hammond of Holyoke, Mass. Mr. Hammond is organist of the Second Congregational Church in Holyoke, as well as professor of music in Mount Holyoke College.

FORSYTH, GA.—Elisabeth Joyner Brewer, violinist and organist, gave a recital in Bessie Tift College here on the evening of Feb. 26. Miss Brewer was accompanied by Cecile E. Dominick. The large numbers on the program were Boellman's "Suite Gothique," Op. 25, and the Ries Violin Suite, Op. 34.

LYNCHBURG, VA.—A large audience at Randolph-Macon Woman's College attended the Russian opera recital of March 6, in which Mrs. George Lee Bready made her first local appearance, offering Moussorgsky's "Boris Godounoff." Mrs. Bready interpreted the music with dramatic effectiveness.

BEREA, OHIO.—Albert Riemenschneider, organist, gave a recital under the auspices of the Northern Ohio Chapter, A. G. O., on March 5, in Euclid Avenue Presbyterian Church. He was assisted by William Ruscoe, boy soprano. The latter's offerings were accompanied by his teacher, George Henry Day.

YORK, PA.—A pleasing song recital was given recently in St. Peter's Lutheran Church by a choral choir of fifty voices under the direction of Choirmaster William P. Julius. The soloists were E. Gates Jamison, Dorothy Shindler, George Herman, Mrs. George Wertz, Corretta Quickel, Edna Nace and Jeanette Kunkel.

SACRAMENTO, CAL.—At the Saturday Club's 408th recital, given recently in Elks' Hall, the soloists were Dorothy McNairn, pianist; Mavis Scott, vocalist; Florence Hood, violinist; Ruth Pepper, pianist; Florence Linthicum, organist; Hazel Pritchard, pianist; Erma Shinn, vocalist; Violet Oatman, pianist, and Dr. Arthur Heft, violinist.

NEWTON, MASS.—Martha Atwood-Baker, soprano, and Samuel Gardner, the New York violinist, gave a joint recital at the Hunnewell Club that attracted a large and appreciative audience on Sunday afternoon, Feb. 11. Emil Newman accompanied Mr. Gardner, and James Ecker of Boston played the accompaniments for Mrs. Baker.

HARRISBURG, PA.—An artistic rendition of Gaul's "Joan of Arc" was given by the Musical Art Society in the Technical High School auditorium under the direction of Prof. John W. Phillips. The chorus consisted of sixty voices, and assisting were the soloists Mary Buttorff, soprano, John D. Fisherm, tenor, and Ross Herman, bass. The Updegrave Orchestra accompanied.

ATLANTA, GA.—"Schubert and His Works" was the topic of discussion at the lecture recital of the Music Study Club, given in the Cable Hall recently. The president, Miss Annie May Bell Carroll, delivered a lecture, and illustrations were furnished by the young Dutch pianist, Jan Chiapusso, and Mrs. William Hart Boughton, soprano, of the music faculty of Shorter College.

HAZELTON, PA.—The Music Study Club of this city, organized by Mrs. Edward Enoch Howe, devoted its last meeting to Schumann. Mrs. Howe read a paper on the "Relation of Color and Sound," which was followed by a spirited discussion. Mrs. Ayres read a paper on Schumann, which was illustrated musically by Mrs. Howe, Mrs. Powers, Mrs. Olewine, Mr. Bayley and Mr. Hausknecht.

YORK, PA.—Works of Russian composers were included in the last vocal and instrumental program at the semi-monthly meeting of the Matinée Musical Club. The following club members participated: Emma Bosshart, Lillian Ring, Mrs. R. Park, Henrietta Wiest, Mrs. Richard Nicholas, Frances Greenawalt and Hilda Lichtenberger. The session was in charge of Catherine Van Baman.

SAN DIEGO, CAL.—Ethel Widener, brilliant young organist, has recently given several organ recitals at the Panama-Pacific Exposition grounds on the great out-of-doors organ. Her programs were well attended and beautifully given. Local musicians were warm in their praise of this young artist, who has the distinction of being the only local woman to give a recital on this organ.

NEW BRITAIN, CONN.—The famous Apollo Quartet of Boston, consisting of Lyman Hemenway and William Whitaker, tenors; John Smallman, baritone and accompanist, and Alexander Logan, basso, gave a successful concert here recently. So insistent was the applause after the quartet's last number that the men were obliged to sing five extra pieces. The quartet was re-engaged for next season.

LOUISVILLE, KY.—Despite unpleasant weather, the Auditorium of the Woman's Club was well filled to hear Jan Chiapusso, the Dutch pianist, who made his first local appearance, under the auspices of the Wednesday Morning Musical Club. The artist aroused much enthusiasm by his somewhat original and very poetic interpretations of numbers by Brahms, Chopin, Godowsky, Corelli, Schubert and Liszt.

BOSTON, MASS.—Fay Cord, soprano, Henry Kelly, baritone, Huvman Buitekan, pianist, and Arthur Myers, tenor, gave a concert at Hotel Vendome on Commonwealth Avenue. Wednesday afternoon, March 7. Helen Crafts was the accompanist. Among Miss Cord's songs was a "Serenade" by Dalton, which was written for and dedicated to Miss Cord. She sang the piece from manuscript with rare charm and vocal beauty.

WARREN, O.—In the March 7 concert of the orchestra and soloists of Dana's Musical Institute the numbers were chosen from the program of the Russian Symphony Orchestra, which appears here on March 12. The director of the orchestra, Lynn B. Dana, gave an analysis of the several works before they were presented. The soloists were Mrs. Lynn B. Dana and Ross Hickernell. A. N. Modarelli was the accompanist.

MONTCLAIR, N. J.—At the free concert given in the high school auditorium on March 5, the following interpretative dancers were warmly applauded: Hazel Cross, Edith Van Cleve, Lucia Gates, Kathleen McKeag and Doris Dinkins. Able accompaniments were played by May Atkins. Mrs. Elsie McGall Persons, soprano, Edythe Norris, contralto, Roy Vanderhoof, pianist, and Thomas L. Taylor, baritone, also gave much pleasure.

BROOKLINE, MASS.—A new school of music has been opened here, known as the Carl Orth Music School, with headquarters at 1870 Beacon Street. The school offers instruction in all branches of music and John Orth, the widely known pianist and teacher of Boston, is its dean. In conjunction with other activities of the school are a choral class, directed by Carl Orth, and an orchestra, conducted by Carl E. Gardner of the Boston Symphony Orchestra.

BALTIMORE, MD.—Pupils of the Music School Settlement, Lily Bartholomay superintendent, with the assistance of Sylvan Levin, pianist, and the Junior Orchestra of the school, gave a public concert at Friends' Meeting House on March 1. The program was given in a spirited manner. The orchestra was conducted by Franz Bornschein. Abraham Goldfuss, violinist, gave a recital before the Music Appreciation Classes at the Peabody Conservatory on March 2.

MIDDLETOWN, N. Y.—A delightful concert was given recently by the Women's Federation of Clubs, the artists being Marjorie Horton, soprano, and J. Ellsworth Sliker, basso. Miss Horton, who is one of Middletown's favorites, has a voice of beautiful lyric quality, excellent tone production and pleasing personality. Mr. Sliker made his first appearance in this city and his deep bass voice and dramatic style made him a favorite at once.

NASHVILLE, TENN.—The Vendredi Musical Club delighted a large audience with a concert in the auditorium of the Centennial Club recently. The participants were Mrs. Robert Caldwell, Mrs. Claude P. Street, Mrs. L. L. Gamble, Mrs. A. B. Anderson, Mrs. O'Brian Washington, Mrs. Louis Sperry, Mrs. McConnico, Mrs. Margaret Vance, Mrs. Ursula, Mrs. McCampbell, Mrs. Martha Carroll and Mrs. Frank Hollowell. Mrs. Kendrick Hardcastle, president of the club, delivered an address.

SAN JOE, CAL.—The First Methodist Church was filled to overflowing when the Argall Brothers' Quartet gave a farewell recital before embarking on a tour of the Redpath Lyceum circuit. The Argall brothers had the able assistance of their sister, Gladys Argall, soprano; Mary E. Newton, mezzo-soprano; Marguerite Wagner, violinist, and Florence Jamison, accompanist. With the exception of Miss Wagner, who comes from Nevada, all of the participants are residents of this city.

TACOMA, WASH.—At the recent concert of the Ladies' Musical Club the soloists were George Kirschner, first 'cellist of the Seattle Philharmonic Orchestra; Anna Grant Dall and Mary Kilpatrick, pianists; Mrs. Oscar Thompson, vocalist, and Agnes Lyon, violinist. The accompanists were Mrs. Roy Pinkerton and Mrs. T. V. Tyler. Tacoma teachers presenting pupils in recent recitals were Camillo d'Alessio, director of the d'Alessio Conservatory of Music; Esther Bergerson, Mrs. L. W. Cameron and Lillian Clark.

BOSTON.—The Music Lover's Club, Mme. Edith Noyes Greene, president, presented its monthly concert in Steinert Hall on March 5. The feature was the singing by Edith Bullard, soprano, of a group of songs by Charles Fontayne Manney, the local composer, Miss Bullard being accompanied by Mr. Manney. The remainder of the program was given by Mildred Bent, violinist; Marion Hurd, soprano, and Frederick Pope, baritone, with Ruth Parmenter, Alma Campbell and Roy Greene, respectively, serving as accompanists.

BIRMINGHAM, ALA.—A beautiful recital was given by the pupils of Mrs. Carolyn Lum Cole, assisted by Lowell Hanlin, pianist. The following pupils participated: Aileen Weir, Dorothy Lum, Nancy Lum, Marguerite Antwine, Mrs. Cowart, Mrs. Cummings, Mrs. Isbell, Mrs. Bullock, Mrs. Sutherland, Mrs. Faucett, Mrs. Wynings, Mrs. Pomeroy, and Leon Cole. Especially pleasing were the numbers, "Because I Love You," sung by Mrs. Isbell, and "Lo, Here the Gentle Lark," by Mrs. Faucett, with flute accompaniment by Mr. Demilito.

SEATTLE, WASH.—William R. Boon of Portland, Ore., gave an organ recital in Plymouth Church, Feb. 20, assisted by Mrs. L. Bernard Collier, soprano; Mrs. Philip F. Apfel, contralto; A. K. Marriott, tenor; David Brown, bass; Judson W. Mather at the piano. Sara Y. B. Peabody, soprano, and Hellier-Collens, violinist, appeared recently in recital at the Cornish School of Music. Hilma Warling, pianist, assisted by Michele de Caro, baritone, gave a recital on Feb. 27. The West Side Musical Society, under the director, W. H. Donley, gave its first concert recently.

DUBUQUE, IA.—Alfred Manger, violinist, was heard in his biennial recital at Elks' Hall, assisted by Ruth Harragan at the piano. His program included a composition by Oscar Kubitz, one of Mr. Manger's pupils. Cora Anderson of the American Conservatory of Chicago, gave a piano recital at St. Clara's College which included the Grieg Concerto with Mr. Scionti at the second piano. In the evening Mr. and Mrs. Kleine of the Dubuque Academy of Music entertained in honor of the Chicago musicians. Pupils of Mrs. Ida Ruegnitz gave two piano recitals of much merit at her home recently.

CINCINNATI.—Louise Harrison Adams, pianist, gave a recital at the Cincinnati Conservatory of Music on March 9. She gave a deeply temperamental and technically brilliant reading of the Wagner-Liszt "Liebestod." The Grieg G Minor Sonata for piano and violin was presented by Mrs. Adams and Mozelle Bennett, who gave the work in a musicianly manner. Mr. Theodor Bohlmann presented seven gifted pupils of his class in a matinee recital on March 8. The pupils were Myrtle Simmons, Flora-pearl Armstrong, Elma Schifferly, Mary Esther Winslow, Dorothy Hull, Helma Hansen and Jemmie Vardeman.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

## Individuals

Alcock, Bechtel—Columbia University, New York, Mar. 23.  
 Alcock, Merle—Columbia University, New York, Mar. 23.  
 Althouse, Paul—Erie, Pa., Mar. 29.  
 Anderton, Margaret—Cornwall on Hudson, Mar. 23; Albany, N. Y., Mar. 25; Westfield, Mass., Mar. 30.  
 Auld, Gertrude—Roanoke, Va., Mar. 23; Lynchburg, Va., Mar. 23.  
 Austin, Florence—Norfolk, Va., Mar. 19; Richmond, Va., Mar. 21; Cumberland, Md., Mar. 23.  
 Baker, Martha Atwood—Boston, Mar. 16; Haverhill, Mass., Mar. 20; Providence, R. I., Mar. 21, 22; Boston (Tremont Temple), Mar. 29.  
 Barstow, Vera—New York (Æolian Hall), Mar. 19.  
 Bauer-Casals-Thibaud—New York (Æolian Hall), Mar. 31.  
 Beach, Mrs. H. H. A.—Baltimore, Mar. 27.  
 Bird, Clarence—New York (Æolian Hall), Mar. 26.  
 Bioch, Mr. and Mrs. Alexander—New York (MacDowell Club), Mar. 19.  
 Bonnet, Joseph—New York (Æolian Hall), Mar. 17.  
 Braslau, Sophie—New York (Æolian Hall), Mar. 31.  
 Buhlig, Richard—Washington, Pa., Mar. 29; Beaver Falls, Pa., Mar. 30; Pittsburgh, Mar. 31.  
 Brenner, Orina E.—South River, N. J., Mar. 28; Stamford, Conn., Mar. 29.  
 Buckhout, Mme.—New York, Mar. 17; Brooklyn, Mar. 19; New York, Mar. 21, 22, 23, 24, 28, 31.  
 Carreno, Teresa—Havana, Cuba (recitals), Mar. 18, 21, 23, 25; Jacksonville, Fla., Mar. 27.  
 Case, Anna—Cincinnati, Mar. 16, 17.  
 Cazeaux, Jeanette—New York (Princess Theater), Mar. 25.  
 Cavalleri-Muratore (Concert Tour)—Chicago, Mar. 16.  
 Clark, Charles W.—Manitowoc, Wis., Mar. 18; Baldwin, Kan., Mar. 30.  
 Christie, Winifred—Groton, Mass., Mar. 16.  
 Claussen, Julia—Seattle, Mar. 20; Chicago, Mar. 25; Detroit, Mar. 30.  
 Co'e, Viola—Chicago, Mar. 26.  
 Cooper, Charles—New York (Æolian Hall), Mar. 20.  
 Copeland, George—Boston, Mar. 19; Buffalo, Mar. 24; Toronto, Mar. 26.  
 Craft, Marcella—Buffalo, Mar. 27.  
 Culp, Julia—Boston, Mar. 18; Philadelphia, Mar. 20; Concord, N. H., Mar. 21; New York (recital), Mar. 24.  
 Dadmun, Royal—Galveston, Tex., Mar. 19; New Orleans, Mar. 24; Englewood, N. J., Mar. 26.  
 De Gogorza, Emilio—Boston, Mar. 17.  
 Denton, Oliver—New York (Æolian Hall), Mar. 29.  
 Deru, Edouard—New York (Æolian Hall), Mar. 22.  
 Ellerman, Amy—New York City, Mar. 18; Hackensack, N. J., Mar. 25.  
 Friedberg, Carl—Boston, Mar. 23, 24.  
 Friish, Mme. Povla—Baltimore, Mar. 17; New Haven, Conn., Mar. 20; Boston, Mar. 21; Williams College, Mar. 22; Lafayette, Ind., Mar. 27.  
 Gannon, Rose Lutiger—Chicago, Mar. 28.  
 Garrison, Mabel—Baltimore, Mar. 21.  
 Gates, Lucy—Washington, D. C., Mar. 30.  
 Gebhard, Heinrich—Natick, Mass., Mar. 20.  
 Genna, Max—New York (Æolian Hall), Mar. 23.  
 Gibson, Dora—Brooklyn, Mar. 18.  
 Gideon, Henry—Clark College, Mar. 16; Lynn, Mass., Mar. 21; Plymouth, Mass., Mar. 30.  
 Gideon, Constance Ramsay—Clark College, Mar. 16; Plymouth, Mass., Mar. 30.  
 Gilbert, Harry—Buffalo, Mar. 22.  
 Gilberté, Hallett—Vancouver, B. C., Mar. 19; Seattle, Mar. 25.  
 Gilkinson, Myrta—Alice, Tex., Mar. 17; Houston, Mar. 18; Sinton, Mar. 19; Beeville, Mar. 20; Goliad, Mar. 21; El Campo, Mar. 22; Wharton, Mar. 23; Galveston, Mar. 24; Freeport, Tex., Mar. 26; Alvin, Mar. 27; Texas City, Mar. 28; Dickinson, Mar. 29; Vinton, La., Mar. 30; Sour Lake, Mar. 31.  
 Gills, Gabrielle—New York (Æolian Hall), Mar. 27.  
 Gosnell, Vivian—Toronto, Mar. 22.  
 Gotthelf, Claude—Portland, Mar. 21; Hyde Park, Mar. 26; New York, Mar. 29; Brooklyn, Mar. 30.  
 Grainger, Percy—Providence, Mar. 18.  
 Gunn, Kathryn Platt—Brooklyn, Mar. 17.  
 Gutman, Elizabeth—Baltimore, Mar. 16; Philadelphia, Mar. 22.  
 Hackett, Arthur—St. Louis, Mar. 20.  
 Hambourg, Boris—Cleveland, Mar. 18.  
 Havens, Raymond—Bangor, Me., Mar. 19; Waterbury, Conn., Mar. 22; Lexington, Mass., Mar. 27.  
 Hazzard, Marguerite—Mt. Kisco, N. Y., Mar. 23; New York City, Mar. 27.  
 Hempel, Frieda—Colorado Springs, Mar. 16; Denver, Mar. 20; Boston, Mar. 25; Newark, N. J., Mar. 26.  
 Holterhoff, Lella—Rochester, Mar. 20; Albany, Mar. 22.  
 Hubbard, Havrah (Operalogues)—Portland, Me., Mar. 21; Hyde Park, Mar. 26; New York, Mar. 29; Brooklyn, Mar. 30.  
 Hull, Gertrude—Minneapolis, Mar. 18.

Huntley, Hazel—Danville, Ill., Mar. 19.  
 Ingram, Frances—Chicago, Mar. 21.  
 Jacobinoff, Sascha—St. Louis, Mar. 18; Chicago, Mar. 25; New York (Æolian Hall), Mar. 28; Brooklyn (Academy of Music), Mar. 29.  
 Jomelli, Mme. Jeanne—Vancouver, B. C., Mar. 19; Seattle, Mar. 25.  
 Karle, Theo.—Richmond, Va., Mar. 29; Washington, Mar. 30.  
 Kreisler, Fritz—Minneapolis, Mar. 16.  
 Kreidler, Louis—Chicago, Mar. 27.  
 Leginska, Ethel—New York (Carnegie Hall), Mar. 16; Newark, Mar. 20; Bradford, Mass., Mar. 22; Boston, Mar. 23; Andover, Mass., Mar. 24; Charleston, S. C., Mar. 26; Forsythe, Ga., Mar. 28; Atlanta, Mar. 29; Greensboro, N. C., Mar. 30.  
 Littlefield, Laura—Newton, Mass., Mar. 16; Manchester, N. H., Mar. 18; Wellesley Hills, Mass., Mar. 21.  
 Longy, M. Georges and Mlle. Renée—Boston, Mar. 21.  
 Lund, Charlotte—New York (Hotel Astor), Mar. 26.  
 Macbeth, Florence—Minneapolis, Mar. 30.  
 MacCue, Beatrice—New York City, Mar. 29.  
 MacLaren, Gay Zenola—Chicago, Mar. 16; Galesburg, Ill., Mar. 17; Carthage, Ill., Mar. 19; Quincy, Ill., Mar. 20; Evansville, Ill., Mar. 21; Sparta, Ill., Mar. 22; Edinburgh, Ill., Mar. 24; Wauseau, Ohio, Mar. 26; Lorain, Ohio, Mar. 27; Mansfield, Ohio, Mar. 28; Cincinnati, Mar. 29; Cambridge, Ohio, Mar. 31.  
 Mannes, Clara and David—New York (Æolian Hall), Mar. 16.  
 McCormack, John—New York (Carnegie Hall), Mar. 18.  
 Melville, Lisniewska, Marguerite—New York (Æolian Hall), Mar. 30.  
 Middleton, Arthur—Macon, Ga., Mar. 26, 27.  
 Miller, Christine—Cleveland, O., Mar. 18; London, Can., Mar. 19; Auburn, N. Y., Mar. 20; Huntington, W. Va., Mar. 27; Uniontown, Pa., Mar. 28; Beaver Falls, Pa., Mar. 30; Pittsburgh, Mar. 31.  
 Miller, Reed—New York (St. Thomas's Choral Society), Mar. 28.  
 Miller, Rosalie—New York (Æolian Hall), Mar. 29.  
 Morrisey, Marie—Illinois territory, week of Mar. 12; Lockport, N. Y., Mar. 22; Wisconsin territory, Mar. 26 to Apr. 12.  
 Novaes, Guilomar—New York (Æolian Hall), Mar. 18.  
 Ornstein, Leo—Syracuse, N. Y., Mar. 20.  
 Peavey, N. Valentine—Brooklyn, Mar. 27.  
 Peterson, Edna Guna—Chicago, Mar. 28.  
 Powell, John—Kansas City, Mo., Mar. 23; Columbus, O., Mar. 28.  
 Proctor, Warren—Minneapolis, Mar. 25.  
 Purdy, Constance—Wilmington, Del., Mar. 20.  
 Rasely, George—Princeton, N. J., Mar. 16; New Haven, Mar. 26.  
 Reardon, George Warren—Maplewood, N. J., Mar. 29.  
 Roppa, Ashley—Le Grange, Ga., Mar. 16; Milledgeville, Ga., Mar. 17; Macon, Ga., Mar. 19, 20.  
 Sapin, Mme. Cara—Manchester, N. H., Mar. 18.  
 Seagle, Oscar—Springfield, O., Mar. 27.  
 Seligman, Florence—New York (Æolian Hall), Mar. 26.  
 Sharlow, Myrna—Santa Monica, Cal., Mar. 16; Long Beach, Cal., Mar. 17; Visalia, Cal., Mar. 22; San Diego, Mar. 24.  
 Sickesz, Jan—New York (Æolian Hall), Mar. 22.  
 Simmons, William—Woodmere, L. I., Mar. 17.  
 Splering, Theodore—New York (Æolian Hall), Mar. 23.  
 Spross, Charles Gilbert—Waterbury, Conn., Mar. 20; Portland, Mar. 22; New Orleans, La., Mar. 26; Macon, Ga., Mar. 29.  
 Sykora, Bogumil—New York (Æolian Hall), Mar. 24.  
 Symonds, Muriel—Joplin, Mo., Mar. 19.  
 Vane, Sybil—New York (Æolian Hall), Mar. 27.  
 Van der Veer, Nevada—New London, Conn., Mar. 19; Erie, Pa., Mar. 21; New York, Mar. 28; New London, Conn., Mar. 29.  
 Van Dresser, Marcia—New York, Mar. 26; Newark, Mar. 30.  
 Volpe, Marie—New York (Æolian Hall), Mar. 19.  
 Wheeler, William—New York, Mar. 18.  
 Williams, Grace Bonner—Waterbury, Conn., Mar. 22.  
 Wirthlin, Rosalie—New York (Æolian Hall), Mar. 22; Washington, D. C., Mar. 28.  
 Ysaye, Eugen—New York (Carnegie Hall), Mar. 24.  
 Zucca, Mana—New York (Æolian Hall), Mar. 17.

**Orchestras, Quartets, Chorus, Etc.**  
 Apollo Quartet—Milton, Mar. 20; Bridge-water, Mar. 22; Medford, Mar. 23; Lawrence, Mar. 25; Somerville, Mar. 26; Milton, Mar. 27; Mattapan, Mar. 29.  
 Berkshire String Quartet—New York (Æolian Hall), Mar. 20.  
 Boston Symphony Orchestra—New York (Carnegie Hall), Mar. 17.  
 Cathedral of Saint John the Divine—New York City—Stabat Mater (Henschel). Soloists—Grace Kerns, William Wheeler, Mrs. Benedict Jones, Wilfred Glenn, assisted by Miles Farrow and C. W. Lefebvre, organists.  
 Chicago Symphony Orchestra—Chicago, Mar. 16, 17, 23, 24; Milwaukee, Mar. 26; Madison, Mar. 27; Chicago, Mar. 29.  
 Chicago Music Festival—Chicago (Auditorium), week of Apr. 23. Apollo Musical Club, Chicago Mendelssohn Club, Philharmonic Society of Chicago, Swedish Choral Club, American Choral Society, Chicago Singverein, 200 boys from Oak Park, River Forest High School, and following soloists: Mme. Schumann—Heink, Margaret Matzenauer, Mabel Garrison, Inez Barbour, Adelaide Fischer, Margaret Keyes, Susanna Dercum, Lambert Murphy, Reinald Wrennath, Clarence Whitehill.  
 Cincinnati Symphony Orchestra—Cincinnati, Mar. 16, 17.  
 Fischer Quartet, Elsa—Kendallville, Mar. 16; Frankfort, Mar. 17; Fremont, O., Mar. 20; Fredonia, N. Y., Mar. 23; Rome, N. Y., Mar. 27; Saratoga Springs, Mar. 28.

Gamble Concert Party—Homerville, Ga., Mar. 16; Baxley, Ga., Mar. 17; Nichols, Ga., Mar. 19; Alma, Ga., Mar. 20; Douglass, Ga., Mar. 21; Pearson, Ga., Mar. 22; Milltown, Ga., Mar. 23; Ocilla, Ga., Mar. 24; Rochelle, Ga., Mar. 24; Lyons, Ga., Mar. 31.  
 Kneisel Quartet—Minneapolis, Mar. 21; Indianapolis, Mar. 23; Chicago, Mar. 25; Washington, D. C., Mar. 27; Princeton University, Mar. 30.  
 Los Angeles Symphony Orchestra—Los Angeles, Cal., Mar. 16, 17, Apr. 6, 7.  
 Minneapolis Symphony Orchestra—Minneapolis, Mar. 16, 18, 23, 25, 30.  
 Musical Art Society—New York (Carnegie Hall), Mar. 20.  
 People's Symphony Concert—New York (Washington Irving High School), Mar. 23, Apr. 7.  
 Philharmonic Society of New York—New York (Carnegie Hall), Mar. 22, 23, 25.  
 Russian Symphony Orchestra—Greencastle, Ind., Mar. 19 (matinee); Terre Haute, Ind., Mar. 19 (evening); Keokuk, Iowa, Mar. 20; Quincy, Ill., Mar. 21; Topeka, Kan., Mar. 22; Kansas City, Mo., Mar. 23; Springfield, Ill., Mar. 24; Bloomington, Ind., Mar. 26; Columbus, Ohio, Mar. 28; Lexington, Ky., Mar. 29; Macon, Ga., Mar. 30 to Apr. 6.

San Francisco Symphony Orchestra—Oakland, Cal., Mar. 22.  
 Schola Cantorum—New York (Carnegie Hall), Mar. 28.  
 Sinshelmer Quartet—New York (Rumford Hall), Mar. 24.  
 St. Louis Symphony Orchestra—St. Louis, Mar. 16, 17, 18, 23, 24, 25.  
 Symphony Society of New York—New York (Carnegie Hall), Mar. 17.  
 Tollefsen Trio—New York, Vassar College, Mar. 21; Brooklyn, Mar. 25; Montclair, N. J., Mar. 26.  
 White Trumpet Quartet, Edna—Brooklyn, Mar. 18; Brooklyn, Mar. 25; Nyack, Mar. 29; Flushing, Mar. 31.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

A recital of the piano pupils of Mme. Emma Richardson-Küster at her studio, 144 Argyle Road, Brooklyn, on March 8 afforded abundant testimony to the talents of the esteemed director of the Chaminade Ladies' Glee Club. The program was presented by Josephine Cordua, Dorothy Nix, Gladys Wilkes, Edison Shaw, Mrs. Frank H. Rush, Florence Berry, Etta Schwartzbach, Florence Bolton, Dorothy Niebrugge, Ethel Rolston, Margaret Rush, Dorothy Koerner, Elsie Gleason, Gladys Fisher, Virginia Weatherly, Estelle Wilkes, Helen Toothe, Muriel Cooley, Rena Huntley and Mme. Küster herself, who ended the program with "Grand Valse" from "Faust," arranged by Liszt. Stanley M. Clark, tenor, was heard in songs by Zucca, Claassen, Class and Ross.

Walter Henry Rothwell is arranging a summer course in composition and orchestration, to be given at his New York studios during part of each week this summer. He will also continue his coaching work throughout the summer.

The Kellerman Institute of Musical Art held a large audience of Brooklynites on Feb. 28, when an excellent program was given for the benefit of the Child's

Welfare League. Lord Aberdeen, a patron of the league, addressed the assemblage on musical topics, and excellent solos were provided by Mme. Buckhout, soprano, and Vivian Gosnell, bass-baritone. Lawrence J. Munson, director of the Kellerman Institute, accompanied.

Mme. Buckhout presented six of her pupils in a recital at her studios on Central Park West, New York, on Wednesday evening, March 7. Those heard were Ruth Fitzell, Edith Hadden, Antoinette Cherbuliez, Mrs. M. Lawrence Harvey, Dorothy Dwight and Mrs. Caroline Mente. Their offerings were arias from such works as "Lohengrin," "Tosca," "Elijah" and songs by Schumann, Massenet, Hindach and other foreign composers. There was a generous representation of American music, among the composers whose works were sung being Branscombe, William Arms Fisher, Kroeger, Homer, Speaks, Foote, Parks, Kramer, Marschal-Loepke and Warford.

The final concert of this season's series was given at the Warford School of Music, March 6, in Morristown, N. J., by Madeline Heyder, pianist, and Edgar Schofield, baritone. Both artists made a distinct impression and were heartily encored.

## Walfried Singer

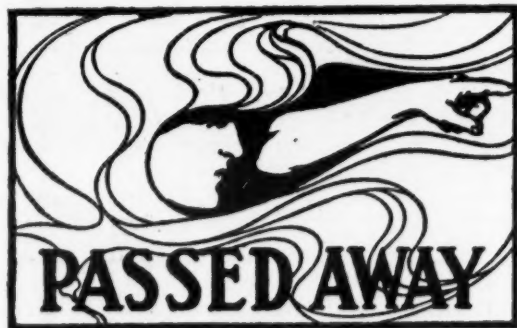
CHICAGO, March 5.—Walfried Singer, second harpist of the Chicago Symphony Orchestra, died this week in the Presbyterian Hospital. Singer was a tireless worker for the advancement of chamber music and gave delightful concerts every Sunday afternoon in the Art Institute, with a small orchestra. His concerts had become a feature of Chicago's musical life. He seemed in normal health during the Chicago Symphony Orchestra's rehearsal of Eugene d'Harcourt's Symphony, "Néo-Classique," last Thursday, but was unable to play Friday at the weekly concert. He served in the violin choir when the second harp was not needed. He had been a member of the orchestra seventeen years. F. W.

## Ferdinand Unger

MONTCLAIR, N. J., March 11.—Ferdinand Unger of 30 Forest Street, Montclair, passed away at his home Saturday morning, March 10. Mr. Unger was one of Montclair's oldest inhabitants, having moved here from New York City in 1870. He was prominent in helping to build up the town. In addition to his vocation, Mr. Unger was versatile in other lines, having been for many years prior to his illness an amateur musician of high ability. He was a brilliant pianist and a composer and was a gifted writer of verse. In his early life he was for several years business manager of the New Broadway Theater, since called Daly's Theater, and also the first manager for Augustin Daly. The deceased's father, Ferdinand C. Unger, was a noted German composer and was for years the organist of St. Thomas's Church, New York City. During his latter years he was an invalid, confined to his room. He leaves a widow and three children, the latter, Mrs. Gilbert Pease of Verona, Ferdinand A. Unger and Wilbur Follett Unger, who is well known as a musician.

## Mrs. Harvey S. Deitz

HALLAM, PA., March 3.—Stricken by apoplexy, Mrs. Harvey S. Deitz, a member of St. James's Lutheran Church choir, died last Monday evening while attending revival services in that church. She was forty-five years old and had sung in the choir for years. G. A. Q.



## Edward Kreiser

KANSAS CITY, Mo., March 5.—In the tragic death of Edward Kreiser last Saturday, described elsewhere in this issue, Kansas City sustained the loss of an organist who was a leader of the West in his profession and had a national reputation. His death was a great shock to the community and the Southwest.

Mr. Kreiser had "popularized" the organ by his frequent lecture recitals. He was indefatigable in his work of giving the public the opportunity to hear choice organ music, and it was his custom to give a program every two weeks on Sunday afternoons. He was to have given his 219th recital the day following his death. He had played the best of organs in Kansas City during the past eighteen years; as a new and better organ was built it was usually Mr. Kreiser who was engaged to play it. At the time of his death he was the organist at the Independence Boulevard Christian Church. He had a large chorus choir and a quartet of the best singers in the city. Mr. Kreiser always made the music a special feature of the church in which he played. He also had large classes in organ and piano playing. As new organs were installed in the cities and towns through this territory it was usually Mr. Kreiser who was invited to "open" them.

He was always alert to the new, progressive accomplishments in his field of service and gave many compositions their "first hearing" by the Kansas City public. As a composer he had written a number of works, which were well received. His genial, friendly manner made him many friends and the musical circles in this part of the country will sorely miss him. S. E. B.



## KNEISEL QUARTET TO END LONG CAREER

**Famous Organization Will Disband  
This Spring After Twenty-  
five Years of Service**

ASSOCIATED with chamber music in America longer than any other organization of its high rank, the Kneisel Quartet is now in its last year of activity. Determination to dissolve this famous organization was announced March 9 by Franz Kneisel in these words:

"To the patrons of the Kneisel Quartet: The last concert of this season's series by the Kneisel Quartet in New York, which will occur on April 3, will mark the completion of twenty-five years of the organization's activity in New York and of thirty-two years of uninterrupted labor in behalf of chamber music in the United States. The retrospect which the occasion invites is one of profound gratitude toward the public on my part, tinged only with the personal sorrow which accompanies the announcement which I feel compelled now to make.

"During all the long companionship which has existed between the organization which I have had the honor to lead and the public, I have been met with only expressions and acts of kindness, encouragement and approval. What change there has been in the relationship between the Kneisel Quartet and the public in all this time has only been in the way of a mutual increase of appreciation and devotion to the form of art which the quartet and its patrons have been cultivating. There is nothing, I am sure, which the lover of chamber music could have done differently at any time from the beginning of the quartet's activities till now better calculated to stimulate and encourage me and my associates to strive for the ideals which we set at the beginning of our efforts.

"The desire that the high standard which has been before us from the beginning should not be permitted to suffer depreciation has of late years been a cause of great concern to me, and the responsibility has become a burden, so great a burden, indeed, that I have reluctantly come to the decision to end the career of the Kneisel Quartet with the last concert of this season.

"It is my purpose to devote myself hereafter largely to teaching, a work in which I am deeply interested and which I have pursued during the past twelve years at the Institute of Musical Art, in addition to my labors with the quartet. I will now have the opportunity to devote my whole strength and interest to this important task, hoping thereby to serve my art as well as heretofore. With what a commingled feeling of regret and of gratitude—of regret for a fond work abandoned, of associations broken (in which connection I need only mention my friend and colleague of nearly a generation, Mr. Svecenski) and of gratitude toward an always kind, considerate, faithful and more than appreciative public, I find it impossible to put into words. I must leave it all to the imagination, carrying the full appreciation in my own heart."

Franz Kneisel was concertmaster of the Bilse Orchestra in Berlin in 1885, when Mr. Gericke induced him to fill the same position with the Boston Symphony. When the idea occurred to him to form a chamber music orchestra, Major Higginson was enthusiastic and gave practical encouragement to the plan. The first association consisted of Franz Kneisel, first violin; E. Fiedler, second violin; L. Svecenski, viola (who had also been brought from Europe by Mr. Gericke), and Fritz Giese, violoncello. The first change was the substitution of Otto Roth for Mr. Fiedler in 1887. Anton Hekking took Mr. Giese's place in 1887 and Mr. Schroeder followed Mr. Hekking in 1891. Karl Ondricek became Mr. Roth's successor in 1899. J. Theodowics Mr. On-



Photo by Aimé Dupont

The Kneisel Quartet, Which Will Disband This Spring, After a Quarter-Century of Activity. From Left to Right: Franz Kneisel, First Violin; Willem Willeke, 'Cello; Louis Svecenski, Viola, and Hans Letz, Second Violin

dricek's in 1892, Mr. Roentgen Mr. Theodowics' a few years ago, and Mr. Letz Mr. Roentgen's at the latest organization.

For a time in April, 1907, it seemed as if the Kneisel Quartet would be dissolved, because Mr. Schroeder wanted to return to Germany after his fourteen years' service as 'cellist of the organization. Mr. Kneisel was ill and disliked

the idea of going abroad to search for another 'cellist. Besides, Fritz Scheel's death had left the Philadelphia Orchestra without a conductor and this post was offered to Mr. Kneisel. For a time the famous quartet's days seemed numbered, but the guarantors finally solved the problem by sending Mr. Kneisel abroad, where he engaged Willem Willeke, who was solo 'cellist with the Vi-

enna Opera Orchestra. There have been no further changes in the personnel since, excepting that in the summer of 1914 Mr. Letz was detained in Germany because of the war. Through the offices of Mrs. Letz, who is a sister of Dr. Dernburg's wife, the release of Mr. Letz was effected. In the meantime Mr. Letz's place in the quartet had been filled by Samuel Gardner.

### Gatti-Casazza Again Denies That German Opera Will Be Dropped in Case of War

Verifying the statement made in MUSICAL AMERICA three weeks ago that German opera at the Metropolitan would not be affected by the war, General Manager Gatti-Casazza took occasion in the daily newspaper press last week to reaffirm the fact and to deny any rumor that German opera would be dropped in case of war between Germany and America. The director pointed to the fact that "Tristan" had been sung in London within the present season.

### Schumann-Heink Recovering after Taxi Accident in St. Louis

ST. LOUIS, Mo., March 10.—Mme. Schumann-Heink, who was injured here several weeks ago in a taxicab accident, is still confined to her room at the Planters Hotel, but is able to be up for a few hours each day, and her improvement is steady and quite above the most sanguine expectations of her physicians. Her escape from being crushed to death is a little short of marvelous. She will undoubtedly have to remain here for several weeks longer before departing for Chicago, where she will close her

home and then retire to California to recuperate for her work in the Fall.

H. W. C.

at one time there will be thrown on the screen a scene in which more than 2,000 persons will appear.

### Mary Garden to Receive \$150,000 for Moving Picture Appearance

R. E. Johnston has closed a contract for Mary Garden to make a picture for the Goldwyn Company in August. For this single picture Miss Garden receives \$150,000. The picture will be either "Thais" or "Salomé," probably the former. The scenes are to be made in New York City and Southern California, and

### American Artists May Invade Australia

SYDNEY, AUSTRALIA, Jan. 22.—Australia will probably be invaded by American singers after the war, according to the Sydney Sun's music critic, "G. F." Tetrassini, it is stated, is considering an Australian tour this year. Henry Verbrugghen, director of the Conservatorium, in an interview, states that the enrollment is surprisingly large. S. S.

**MEHLIN**  
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others

**Grand, Inverted Grand and Player-Pianos**

Manufactured by

**PAUL G. MEHLIN & SONS**

Warerooms 4 East 43rd St., New York

Send for Illustrated Art Catalogue

**BUSH & LANE**

Pianos and Player Pianos

Artistic in tone and design

Bush & Lane Piano Co.

Holland, Mich.

**HENRY F. MILLER**  
PIANOS  
HENRY F. MILLER & SONS  
PIANO COMPANY, BOSTON

**KURTZMANN Pianos**

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

**C. KURTZMANN & CO., Makers,** 526-536 Niagara Street  
BUFFALO, N. Y.

**WEAVER PIANOS**

AN ARTISTIC TRIUMPH

**WEAVER PIANO COMPANY, YORK, PA.**